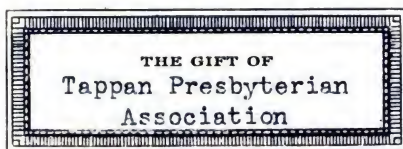
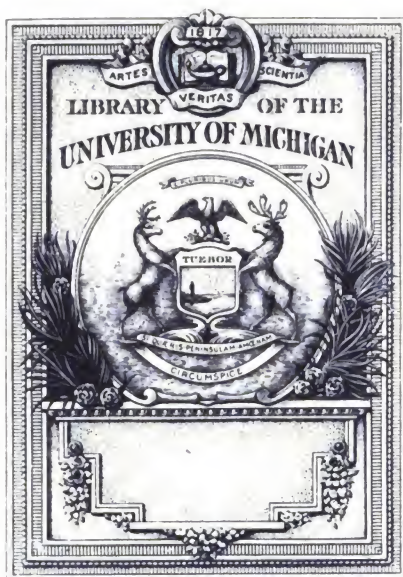


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**BUILDING  
USE ONLY**

LETTERS

CONCERNING

TASTE,

AND

ESSAYS

ON

SIMILAR AND OTHER SUBJECTS.



LETTERS

OF THE



*J. Wale del.*

*C. Grignion sculp.*

# LETTERS

CONCERNING

## TASTE.

THE THIRD EDITION.

TO WHICH ARE ADDED

## ESSAYS

ON

SIMILAR AND OTHER SUBJECTS.

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ΦΥΣΙΣ ἄμαχον ΕΡΩΤΑ ἐνέφυσεν ἡμῶν ταῖς ΨΥΧΑΙΣ  
πανλὸς αἰὲ τῷ ΜΕΓΑΛΟΥ ἢ ὡς πρὸς ἡμᾶς ΔΑΙΜΟ-  
ΝΙΩΤΕΡΟΥ. Longin. de Subl. Sect. xxxv.

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BY THE AUTHOR OF THE LIFE OF SOCRATES.

---

L O N D O N,

Printed for R. and J. DODSLEY, in *Pall-Mall*.

MDCCLVII.



*John Gilbert*  
*Gift*  
*Tappan Presb. Ass.,*  
*11-10-1931*

THE  
EDITOR'S  
ADVERTISEMENT  
TO  
THE THIRD EDITION.

THE two former Editions of THE LETTERS CONCERNING TASTE, having been some time out of Print, and a Demand being still made for them by the Publick, I have prevailed on the Author to let them pass the Press again, and to subjoin a few Essays selected from many others, on similar Subjects, which were published some Years ago in periodical Papers.

He did not intend at first that either the LETTERS or the ESSAYS should be known to be written by him; but several of his Friends  
having

## ADVERTISEMENT.

having made the Discovery, and they and others, whom it was no small Credit to please, having expressed their Approbation he feared it might look like Affectation to conceal any longer how high a Regard he had for their favourable Opinion, and therefore, after an endeavour to make this Edition more correct than the former, he was induced to acknowledge them as his own.

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L E T T E R S

C O N C E R N I N G

T A S T E.

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L E T T E R I.

T O E U P H E M I U S.

**W**HENCE comes it, EUPHEMIUS, that you, who are *feelingly* alive to each fine Sensation that Beauty or Harmony gives the Soul, should so often assert, contrary to what you daily experience, *that* TASTE is governed by Caprice, and that BEAUTY is reducible to no Criterion? I am afraid your Generosity in this Instance is greater than your Sincerity, and that you are willing to compliment the circle of your Friends, in giving up by this Concession

B

that



that envied Superiority you might claim over them, should it be acknowledged that those uncommon Emotions of Pleasure, which arise in your Breast upon the Observation of moral or natural Elegance, were caused by a more ready and intimate Perception of that universal TRUTH, which the all-perfect CREATOR of this harmonious System ordained to be the VENUS of every Object, whether in the Material World; in the imitative Arts; or in living Characters and Manners. How irreconcilable are your Doctrines to the Example you afford us! However, since you press me to justify your Practice against your Declarations, by giving a Definition of what is meant by TASTE, I shall not avoid the invidious Office of pointing out your superior Excellence to others, by proving that TRUTH and BEAUTY are coincident, and that the warmest Admirers of these CELESTIAL TWINS, have consequently Souls more nearly allied to ætherial Spirits of a higher Order. The effect of a *good* TASTE is that instantaneous Glow of Pleasure which thrills thro' our whole Frame, and seizes upon the Applause

plause of the Heart, before the intellectual Power, Reason, can descend from the Throne of the Mind to ratify it's Approbation, either when we receive into the Soul beautiful Images thro' the Organs of bodily Senses; or the Decorum of an amiable Character thro' the Faculties of moral Perception; or when we recall, by the imitative Arts, both of them thro' the intermediate Power of the Imagination. Nor is this delightful and immediate Sensation to be excited in an undistempored Soul, but by a Chain of Truths, dependent upon one another till they terminate in the hand of the Divine COMPOSER of the whole. Let us cast our Eyes first upon the Objects of the Material World. A rural Prospect upon the very first Glance yields a grateful Emotion in the Breast, when in a Variety of Scenes there arises from the whole ONE Order, whose different Parts will be found, by the critical Eye of Contemplation, to relate mutually to one another, and each examined apart, to be productive of the Necessaries, the Conveniencies, and Emoluments of Life. Suppose you was to

B 2

behold

behold from an Eminence, thro' a small range of Mountains covered with Woods, several little Streams gushing out of Rocks, some gently trickling over Pebbles, others tumbling from a Precipice, and a few gliding smoothly in Willow-shaded Rivulets thro' green Meadows, till their tributary Waters are all collected by some River God of a larger Urn, who at some few Miles distance is lost in the Ocean, which heaves it's broad Bosom to the Sight, and ends the Prospect with an immense Expanse of Waters. Tell me, EUPHEMIUS, would not such a Scene captivate the Heart even before the intellectual Powers discover Minerals in the Mountains ; future Navies in the Woods ; Civil and Military Architecture in the Rocks ; healing Qualities in the smaller Streams ; Fertility, that the larger Waters distribute along their serpentine Banks ; Herbage for Cattle in the Meadows ; and lastly, the more easy Opportunities the River affords us to convey to other Climates the Superfluities of our own, for which the Ocean brings us back in Exchange what we stand in need of from theirs. Now to heighten this

this beautiful Landscape, let us throw in Corn Fields, here and there a Country Seat, and, at proper Distances, small Hamlets, together with Spires and Towers, as MILTON describes them,

“ bosom’d high in tufted Trees.”

Does not an additional Rapture flow in from this Adjunct, of which Reason will afterwards discover the latent Cause in the same manner as before. Your favourite Architecture will not fail to afford less remarkable Instances, that Truth, Beauty, and Utility are inseparable. You very well know that every Rule, Canon, and Proportion in building did not arise from the capricious Invention of Man, but from the unerring Dictates of Nature, and that even what are now the ornamental Parts of an Edifice, originally were created by Necessity; and are still displeasing to the Sight, when they are disobedient, if I may use that moral Expression, to the Order, which Nature, whose Laws cannot be repealed, first gave to supply that Necessity. Here I appeal to your own Breast; and let me continue the Appeal by asking you concerning another Science analogous to

this, which is founded upon as invariable Principles: I mean the Science of living well, in which you are as happily learned as in the former. Say then, has not every amiable Character, with which you have been enamoured, been proved by a cool Examination to contain a *beautiful* Proportion, in the Point it was placed in, relative to Society? And what is it that constitutes Moral Deformity, or what we call Vice, but the Disproportion which any Agent occasions, in the Fabric of Civil Community, by a Non-compliance to the general *Order* which should prevail in it?

As the Arts of Painting, Sculpture, and Poetry are imitative of these, their Excellence, as ARISTOTLE observes, consists in Faithfulness to their Original: nor have they any *primary* Beauty in themselves, but derive their shadowy Existence in a mimetic Transcript from Objects in the Material World, or from Passions, Characters, and Manners. Nevertheless that *internal Sense* we call TASTE (which is a Herald for the whole human System, in it's three different Parts, the refined Faculties of Perception, the gross Organs of  
Sense,

Sense, and the intermediate Powers of Imagination) has as quick a Feeling of this secondary Excellence of the Arts, as for the primary Graces; and seizes the Heart with Rapture long before the Senses, and Reason in Conjunction, can *prove* this Beauty by collating the Imitations with their Originals.

If it should be asked *why* external Objects affect the human Breast in this Manner, I would answer, that the ALMIGHTY has in this, as well as in all his other Works, out of his abundant Goodness and Love to his Creatures, so *attuned* our Minds to Truth, that all Beauty from without should make a responsive Harmony vibrate within. But should any of those more curious Gentlemen, who busy themselves with Enquiries into Matters, which the Deity, for Reasons known only to himself, has placed above our limited Capacities, demand *how* he has so formed us, I should refer them, with proper Contempt, to their more aged Brethren, who may justly in Derision be stiled *the Philosophers of ultimate Causes*. To you, my dear Friend, whose truly philosophical

and religious Taste concludes that whatever God ordains is right, it is sufficient to have proved that *Truth* is the Cause of all *Beauty*, and that Truth flows from the Fountain of all Perfection, in whose unfathomable Depth finite Thought should never venture with any other Intention than to wonder and adore. But I find I have been imperceptibly led on from Thought to Thought, not only to trespass upon the common Stile of a Letter, by these abstruse Reasonings and religious Conclusions, but upon the ordinary length of one likewise; therefore shall conclude by complimenting my own Taste in Characters, when I assure you that I am,

*Your most affectionate Friend, &c.*

L E T-

## L E T T E R II.

To the S A M E.

**I**T gave me no small Pleasure to find, by your Answer to my last Letter, that you now allow BEAUTY to be the Daughter of TRUTH; and I in my turn will make a Concession to you, by confessing that BEAUTY herself may have *acquired* Charms, but then they are altogether such as are consistent with her divine Extraction. What you observe is very true, that the human Form (the most glorious Object, as you are pleased to call it, in the Creation) let it be made with the most accurate Symmetry and Proportion, may receive *additional* Charms from Education, and steal more subtly upon the Soul of the Beholder from some adventitious Circumstances of easy Attitudes or Motion, and an undefineable Sweetness of Countenance, which an habitual Commerce with the more refined Part of Mankind superadds to the Work of Nature. This the ancient *Grecian* Artists would have represented mythologically in Painting by the GRACES crowning VENUS. We find how

I much



much LELY has availed himself in his shadowy Creations of transcribing from Life this adventitious Charm into all his Portraits. I mean, when he *stole* upon his *animated Canvas*, as POPE poetically expresses it,

“ The sleepy Eye that spoke the melting Soul.”

You will ask me, perhaps, how I can prove any Alliance in this particular Circumstance of a single Feature to Truth ; Or rather triumphantly push the Argument farther, and say, Is not this additional Charm, as you call it, inconsistent with the Divine Original of Beauty, since it deadens the fiery Lustre of that penetrating Organ ? I chuse to draw my Answer from the Schools of the antient ETHOGRAPHI, who by their enchanting Art so happily conveyed, thro’ the Sight, the Lessons of Moral Philosophy. These Sages would have told you, that our Souls are attuned to one another, like the Strings of musical Instruments, and that the Chord of one being struck, the *Unison* of another, tho’ untouched, will vibrate to it. The Passions therefore of the human Heart,  
expressed

expressed either in the living Countenance, or the mimetic Strokes of Art, will affect the Soul of the Beholder with a similar and responsive Disposition. What wonder then is it that Beauty, borrowing thus the Look of softening Love, whose Power can lull the most watchful of the Senses, should cast that sweet *Nepenthe* upon our Hearts, and enchant our corresponding Thoughts to rest in the Embraces of Desire? Sure then I am, that you will always allow Love to be the Source and End of our Being, and consequently consistent with Truth. It is the Superaddition of such Charms to Proportion, which is called *Taste* in Musick, Painting, Poetry, Sculpture, Gardening and Architecture. By which is generally meant that happy Assemblage which excites in our Minds, by Analogy, some pleasurable Image. Thus, for Instance, even the Ruins of an old Castle properly disposed, or the Simplicity of a rough hewn Hermitage in a Rock, enliven a Prospect, by recalling the Moral Images of *Valor* and *Wisdom*; and I believe no Man will contend, that *Valor* exerted in the Defence of  
one's

one's Country, or Wisdom contemplating in Retirement for the Welfare of Mankind, are not truly amiable Images, belonging to the Divine Family of Truth. I think I have now reconciled our two favorite Opinions, by proving that these *additional* Charms, if they must be called so, have their Origin in Nature as much as Proportion itself.—I am very glad the Prints I sent afforded you so much Pleasure, not only as I wish every thing which comes from me may be favorably received by you, but as they are likewise a Confirmation of my Arguments ; for the Man who drew them is no very great Artist, but being a faithful Disciple of Nature, having delineated every Object in a *Camera Obscura*, he has not failed of gaining the uncontested Applause, which the Followers of that unerring Mistress will ever receive from Mankind. My EUDOCIA calls me to administer with her Comfort to a little fatherless Family in the District of our Hamlet, therefore must conclude myself,

*Your sincere Friend, &c.*

L E T T E R

## L E T T E R    III.

To the S A M E.

**Y**OU have often heard me make true Conjectures concerning a Man's Taste in Morals, from the Choice of his Pictures or the Disposition of his Gardens. This you at first thought a little whimsical, till repeated Observation and Experience confirmed, what I advanced in a former Letter to you, that the same *internal Sense* tastes for the three different Powers in human Nature ; and from hence arises that Correspondence betwixt the *Senses*, *Imagination*, and *Understanding* of the same Person. I had once an Opportunity of observing, in some little Excursions I made a few Years ago, from a celebrated Place in the North of ENGLAND, with a mixed Company, how variously the different Places we saw affected every Man in our Party according to the natural Turn of his Temper. We had among us an Inamorato, much given to reading Romances, who dwelt with uncommon Rapture

ture on a little rural Place called *H—*, where, it is said, the famous Sir PHILIP SIDNEY composed his *Arcadia*. Here Enthusiasm seized our romantic Lover, whilst the rest of our Company felt only the calm Sensation of Pleasure. Nor was it long before it came in my turn to be not *touched* but *rapt*, and to *feel* that ætherial Glow of Admiration, at the Sight of a neighbouring Villa to SCARBOROUGH. You know I love the Comforts of domestic Life and the Charms of Contemplation in Retirement ; and rather would enjoy the Heart-ennobling Transport which the Discovery of any thing beneficial to Mankind, or one charitable Action could give me, than the *supposed* Glories which all the Royal Robbers of the World ever plundered from their Species. From this Temper of Mind, mixed with an Admiration of antient Manners and antient Mythology, you will not wonder that a Place, which answers in Miniature to ÆLIAN's ravishing Description of TEMPE, should thus warmly affect me. The Place I mean is called *E— Lodge*. It is a small convenient House, built in the *Tuscan*

can Order, at the Foot of two little Hills, covered with Woods and flowering Shrubs, which for a considerable Way attend the serpentizing Course of a clear cool Rivulet, as if they meant to shade and protect with their Branches the Stream which runs in the Valley betwixt them. I could not refrain from bursting forth, in a kind of poetical Extasy, in the Words of our admired Poet,

“ Here gliding thro’ his Daughter’s honor’d Shades,  
 “ The smooth *Peneus* from his glassy Flood,  
 “ Reflects purpureal *Tempe*’s pleasant Scene.  
 “ Fair *Tempe*, Haunt belov’d of Sylvan Powers,  
 “ Of Nymphs, and Fauns, here in the golden Age  
 “ They play’d in secret on the shady Bank  
 “ With ancient *Pan* : while round their choral Steps  
 “ Young Hours and genial Gales with constant Hand,  
 “ Show’r’d Odors, Blossoms, show’r’d ambrosial Dews,  
 “ And Spring’s *Elysian* Bloom \*.

Believe me, EUPHEMIUS, the ancient *Corybantes*, when they heard the sacred Flutes in their religious Mysteries, could not feel or express more Rapture than I did. Retrospection had carried me on the Wings of Imagination two thousand

\* *Akinside’s Pleasures of Imagination*, Book I.

Years back, and had placed me in the delightful Regions of *Thessaly* \* / I know the sympathizing

\* I dare say the Reader will not be displeased to have *ÆLIAN*'s Description of ancient *TEMPE*, which the Author mentions above, laid before him, in the elegant Translation of that ingenious Gentlemen, who favoured the Public a few Years ago with an *English Commentary and Notes on HORACE's Epistle to Augustus, and a Discourse on Poetical Imitation*. "The *Thessalian TEMPE* is a Place, " situate between *Olympus* and *Ossa*; which are Mountains of an exceeding great Height; and look, as if they had once been joined, but were afterwards separated from each other, by some God, for the sake of " Opening in the midst that large Plain, which stretches " in Length to about five Miles, and in Breadth, a hundred Paces, or, in some Parts more. Thro' the middle " of this Plain runs the *Peneus*, into which several lesser " Currents empty themselves, and by the Confluence of " their Waters, swell into a River of great Size. This " Vale is abundantly furnished with all manner of *Arbors and resting Places*; not such as the Arts of human Industry contrive, but with the Bounty of spontaneous Nature; ambitious, as it were, to make a Shew of all her Beauties, provided for the Supply of this fair Residence, in the very original Structure and Formation of the Place. For there is plenty of Ivy shooting forth in it, which flourishes and grows so thick, that, like the generous and leafy Vine, it crawls up the Trunks of tall Trees, and twisting it's Foliage round their Arms and Branches, becomes almost incorporated with them. The flowering *Smilax* also is there in great Abundance; which running up the Acclivities of the Hills, and spreading the close Texture of it's Leaves and Tendrils on all Sides, perfectly covers and shades them; so that no Part of the bare Rock is seen; but the whole is hung with the Verdure of a thick, interwoven Herbage, presenting the most agreeable Spectacle to the Eye. Along the level of the Plain, there are frequent

sympathizing Warmth of your Imagination, therefore shall leave you to fancy the rest for me. However such were my Expressions of Pleasure upon the Occasion, that several of our Company, who had not an *Unison* of Soul, began to regard my Enthusiasm with a cool air of Derision. The next Day's Journey however afforded me an Opportunity of making Reprisals, and to pity many of our Party for the joyful Astonishment with which they were struck by the aukward Magnificence of unmeaning Grandeur.

“quent Tufts of Trees and long continued Ranges  
 “of arching Bowers, affording the most grateful Shelter from the Heats of Summer; which are further relieved by the frequent Streams of clear and fresh Water, continually winding through it. The Tradition goes that these Waters are peculiarly good for Bathing, and have many other Medicinal Virtues. In the Thickets and Bushes of this Dale, are numberless Singing Birds every where fluttering about, whose Warblings take the Ear of Passengers, and cheat the Labours of their Way through it. On the Banks of the *Peneus*, on either Side, are dispersed irregularly, those *resting Places*, before spoken of; while the River itself glides through the middle of the Lawn, with a soft and quiet course; overhung with the Shades of Trees, planted on it's Borders, whose intermingled Branches keep off the Sun, and furnish the Opportunity of a cool and temperate Navigation upon it. The Worship of the Gods, and the perpetual Fragrancy of Sacrifices and burning Odors, further consecrate the Place,” &c. [Var. Hist. lib. iii. cap. 1.]

C

You



You know *the* MANY among Mankind are affected only by *prodigious Actions* and *Deeds of HEROISM* in the Moral World, and, according to my Observation, have consequently a correspondent Relish for the Great and Wonderful in the Physical; ALEXANDER, CÆSAR, and PYRRHUS are their adored Images in the one; and *Castles, Mausoleums, Pyramids, Mountains, immense Plains, and Cataracts* in the other. How natural then was it for those who could pass over the Paradise of our *English TEMPE* without Emotion, to gape their silent Wonder at *H—-Castle!* I desire you would minutely observe, the next time you take a mixed Company into your elegant Collection of Pictures, and read their Characters by the choice of their Pieces. The Revengeful will find great Excellence in your APOLLO fleeing the unfortunate MARSYAS; the Man, who is subject to be discomposed by violent Passions, will select out one of *Vandervelt's* Storms to amuse himself with; and the Eyes of those who are ennobled by filial Piety and the delightful Sympathy of Pity, will drop a  
Tear

L E T T E R   III.   19

Tear of Pleasure over your *Roman Charity*. If the Weather will permit I propose to be with you at —— next Month, but wherever I am, you will always be present with me. Adieu, my dear EUPHEMIUS, and do me the Justice to think, I am,

*Your most sincere Friend, &c.*

## L E T T E R IV.

To the S A M E.

**I**NDEED, EUPHEMIUS, the Compliments you are pleased to pay me upon the Observations I made in my last Letter to you concerning Analogy, would not fail to enflame my Vanity, did not I very well know that you view every thing, which comes from me, through the magnifying Medium of Friendship. This Reflection, it is true, lessens the Satisfaction which would flow from a Consciousness of Merit, but at the same time augments my Happiness another Way, by informing my Heart how deep an Interest I have in yours. You tell me that upon Recollection, you know of no living Artist whose Life does not greatly correspond to his Performances ; and that you have read of very few of the Dead, whose Works do not shadow forth, by this Analogy, the general Cast of their Moral Conduct \*. HOMER, we are told by

\* VOLTAIRE has the following remarkable Passage concerning the Character and Writings of the Cardinal De  
the

the very ingenious and learned Author of his Life, had personally accompanied his Fancy wherever she roved upon the Face of the Earth, and I make no Doubt such was the restless Activity of his Soul, that he ardently wished to spurn this dull Globe, and soar to the Seats of his Immortals. To contrast his Character, we need only cast our Eyes on his poetical Disciple VIRGIL, whose modest Majesty in private Life bore so great a Resemblance to all his Compositions. But MONS. DE PILES, the ingenious Author of the Lives of the Painters, will furnish us with some remarkable Examples to this Purpose. I dare say you have often observed, that several Pieces of MICHAEL ANGELO's, which you have seen in ITALY, tho' finished in a *grand gout*, and with a vast Extent of Genius, want that Purity, Softness, and Elegance, which afford so much Pleasure in the Works of several much inferior Painters. There is a Fierceness in the Looks, and a Wildness in the

RETZ. Cet homme singulier s'est peint lui-meme dans ses memoires, ecrits avec un air de grandeur, une impetuosité de genie, et une inegalité, qui sont l'Image de sa conduite. Dans le siecle de Louis XIV, vol. i. p. 61.

Attitudes of all his Figures, which, tho' they are indeed correct, and agreeable to Nature in some Moods, and cannot be condemned by the Judgment, are by no Means agreeable to the Eye; and tho' they fully satisfy the Understanding, never captivate the Heart. You might observe at the same time, on the contrary, that RAPHAEL's, in his first Manner, for want of the Use of the *Chiaro Oscuro*, had not that Prominency, nor seemed to come out from the Canvas so boldly as those of his Rival; that he was rather deficient in Colouring, and preserved too great a Sameness in the Drapery of all his Figures; yet nevertheless blending the Elegance of the Antique and the Simplicity of Nature together, and spreading that undefineable *Grace*, which was so bounteously bestowed upon him, over every Piece, he seizes at once upon the warm Applause of the Heart by an irresistible Force, and the Judgment fearfully suspends the Exercise of her Faculties over the seeming Deficiencies at a distance, as if each Stroke was the immediate Inspiration of Heaven, and there was nothing left

left for the human Mind to do, but to wonder and adore. Now if we look into the Lives of these two eminent Painters, we shall observe in them a corresponding Similarity to the different Defects and Excellencies in their respective Performances. The first, MICHAEL ANGELO, lived in the most recluse manner, was strict even to the greatest Severity in his Morals, and gave himself entirely up to the Cultivation of the Arts he professed. Notwithstanding, all his Actions were blameless, nay rather commendable, when examined only by the Rules of Moral Rectitude; yet wanting that Ease and gentle Deportment, which an habitual Intercourse with Mankind imperceptibly gives us, he was so displeasing in Conversation that he was avoided at last by every Acquaintance; and, whilst RAPHAEL's House was crowded with Friends and Disciples, the World willingly left him to the Enjoyment of his beloved Solitude. RAPHAEL, on the contrary, was a Man of the World, violently addicted by his Constitution to Pleasure, but more particularly to the Love of Women, insomuch

that having, we are told, one Day abandoned himself to the Enjoyment of several, he was taken ill of a burning Fever, and, concealing the Cause of his Distemper from the Physicians, he was carried off in the thirty-seventh Year of his Age, to the unspeakable Grief of all who knew the Man, or admired the Artist. Notwithstanding these human Infirmities, he possessed such a natural and acquired Sweetness of Temper, and Complacency in Behaviour, so analogous \* to that undefinable Grace in his Painting, that he was universally beloved by all who knew him, and the severest Moralist was charmed with his Conversation tho' he condemned

\* The dark gloomy Colouring we find in the Pieces of the BASSANS, arose from the Horror of their distempered Imaginations,

— “ That surly Spirit Melancholy

“ Had bak'd their Blood and made it heavy Thick.”

SHAKESPEAR'S *K. John*.

Therefore they made choice of such Objects to paint, as were responsive to the internal Shade in their Minds, particularly Night-Pieces, where their Souls poured forth their unconstrained Dispositions upon the Canvas, and indulged in beloved Darknefs. Whenever they were, against their Choice, employed upon other Subjects, the strong Shades lowered upon every Landscape, and even the cheerful Light of the Sun itself was greatly obscured, by Geniuses which naturally delighted in his Absence.

his

his Conduct \*. I cannot help observing in this place, and I hope it is not foreign to the Subject, that frequent Conversation with Women harmonizes the Souls of Men, and gives them that enchanting Grace, which has so often delighted us both in the Address of several of our Acquaintance, not very eminent for their Virtues or Understanding. I am of Opinion, it was this constant Idea of Delicacy and Softness, collected from an habitual Intercourse with these fair Polishers of our Sex, and united into one complicated Form of Beauty, which, playing perpetually in the Soul of RAPHAEL, diffused itself thro' his Pencil over all his Works ; and thro' his Looks, Deportment, and Tongue, over all his Words and Actions. Such, by the Appointment of Heaven, has ever been, and ever will be the Power of these amiable Creatures!—I have so much Vanity to think you will read the latter part of this Letter to AMELIA, that every one, who esteems you, may in a

\* In the two Characters of MICHAEL ANGELO, and RAPHAEL, this Observation of *Quintilian's* was verified, " In quibusdam virtutes non habent gratiam, in quibusdem vitia ipsa delectant." Lib. ii. cap. 3.

great



great measure hereafter seem to pay her a kind of an indirect Compliment. She has often told me, you know, that I am one of the loyalest Subjects the Sex ever had, and, I dare say, will not be displeased with this fresh Proclamation of their Dominion. You may add farther, that I think Women are the Fountains from whence flow the blended Streams of Taste and Pleasure, and that the Draught of Life is more or less sweet as they are mingled in the Cup. Adieu.

L E T-

## L E T T E R V.

To the S A M E.

**Y**OU seem to think, EUPHEMIUS, that I contradicted in Conversation the other Day, in a great Measure what I advanced in a former Letter to you, by allowing CRONOPHILUS to be a Man of a strong Understanding and great Erudition, and yet at the same time asserting he had little or no *Taste*. But according to my Observation, what I wrote, and what I said, are very reconcileable. For *Taste* does not *wholly* depend upon the natural Strength and acquired Improvement of the *Intellectual* Powers; nor *wholly* upon a fine Construction of the *Organs* of the Body; nor *wholly* upon the intermediate Powers of the *Imagination*; but upon a Union of them all happily blended, without too great a Prevalency in either. Hence it falls out, that one Man may be a very great Reasoner; another have the finest Genius for Poetry; and a third be blessed with the most delicate

delicate Organs of Sense ; and yet every one of these be deficient in that *internal* Sensation called *Tasse*. On the contrary, a fourth, in whose Frame indulgent Nature has twisted this *triple Cord*, shall feel it constantly vibrate within, whenever the same *Unison* of Harmony is struck from without ; either in the original Works of Nature ; in the mimetic Arts ; or in Characters and Manners. That worthy Man, and amiable Writer, Mr. ADDISON, was no *great* Scholar ; he was a very indifferent Critic, and a worse Poet ; yet from the happy Mixture, just mentioned, he was blessed with a Taste truly delicate and refined. This rendered him capable of distinguishing *what were* Beauties in the Works of others, tho' he could not account so well *why they were so*, for want of that deep Philosophical Spirit which is requisite in Works of Criticism. He likewise translated the Poetical Descriptions of OVID very elegantly and faithfully into his own Language, tho' he fell infinitely short of them in his own original Compositions, for want of that *unconstrained* Fire of Imagination which constitutes

constitutes the true Poet. Hence we may be enabled to account for that peculiar Fatality which attends Mr. ADDISON's poetical Writings, that his Translations seem Originals, whilst his own Compositions have the confined Air of Translations. Nor think that I exemplify too far by observing that your Friend POPE was a better Translator than he was a Poet. Many Instances might be produced from his Translation of the *ILIAD* to prove the Truth of this Assertion. One I will particularly mention, which is the sublime Description of NEPTUNE in the xiii<sup>th</sup> Book.

“ In *Samothracia* on a Mountain's Brow,  
 “ Whose waving Woods o'er-hung the Deeps below,  
 “ He sate ; and round him cast his Azure Eyes  
 “ Where *Ida's* misty Tops confus'dly rise ;  
 “ Beneath fair *Ilion's* glitt'ring Spires were seen ;  
 “ The crouded Ships, and sable Seas between.  
 “ There from the crystal Chambers of the Main  
 “ Emerg'd he sate ; and mourn'd his *Argives* slain.  
 “ At *JOVE* incens'd with Grief and Fury stung,  
 “ Prone down the sleepy Rock, he pour'd along,  
 “ Fierce as he pass'd the lofty Mountains nod,  
 “ The Forests shake, Earth trembled as he trod, }  
 “ And felt the Footsteps of th' immortal God.” }

I chose

I chose to select this Passage in Preference to any other, as the Original is a favorite one with LONGINUS, who had the most Taste of all the ancient Critics. In my Opinion the Translation is not at all inferior to the Original. From which you may infer that I do not degrade Mr. POPE, tho' I say he is a better Translator than he is a Poet.---I have this Morning read over the *Latin* Poem you sent me, which gave me no small Entertainment. The Author has shewed his Taste and Command of the Stile of LUCRETIVS, HORACE, and VIRGIL, but more particularly of the former, all which he has elegantly blended, or, as his Subject occasionally required, used separately. I thank you likewise for the two Translations of the same Poem, tho' I must confess they did not give me equal Satisfaction, if any at all. If the two Gentlemen, who have charitably undertaken to *do* it into English, for the Benefit of those who do not understand the Original, had possessed *Taste* or even common Judgment enough, to have distinguished that the chief Merit of that Poem consists in

the Language of it, they would have spent their Time much better by a more proper Application of their respective Talents, which have deservedly raised both their Characters, not only in their different Professions, but in the World of Letters. Mr. — writes me word he has a Letter by him from Count MAFFEI concerning VOLTAIRE's, and HILL's MEROPE, which I want much to see. When you write next, pray tell me whether the little Group of Figures, I invented for you, is yet executed in basso relievo by our favourite Artist GOSSET. Adieu.

L E T T E R

## L E T T E R VI.

To the S A M E.

**I** FIND, EUPHEMIUS, you do not thoroughly concur with me in a Remark I made in my last Letter, that "ADDISON" was an indifferent Critic, and a worse "Poet." But however extensive my Regard to the Memory of that great and good Man may be, and however inimitable and certainly *justly* admired he ever will be as a Prose Writer, for those moral and humorous Essays, but more particularly those delightful Allegories his Muse CLIO has left us ; yet true Criticism will never allow him to be at the Head even of the second Class of our *English* Poets. You answer, that there are several Passages in some of his poetical Compositions, which breathe a Spirit of Genius equal to any thing extant, either among the Moderns or Ancients ; and at the same time, point out the famous Simile of the Angel of *Destruction*, if I may so call it, in the *Campaign* : and another at the Conclusion

clusion of the first Act of *Cato*. Now tho' selecting *particular* Passages from a Poet is not a certain Method, nor a fair one, of forming a proper Estimate of his *general* Excellence, yet as you so strongly urge these two, with an Air of Triumph, to be the Inspiration of *Castalian* Streams, I must desire you to examine them with me critically Line by Line, and I dare say you'll own, that both betray a great Poverty of Imagination by an insipid Repetition of one Thought in different Expressions. To begin then with the celebrated Simile in the *Campaign*, which, for half a Century, has been undistiguishingly admired.

- " So when an Angel by Divine Command
- " With *rising Tempests shakes a guilty Land*,
- " Such as of late o'er pale BRITANNIA pass,
- " Calm and serene *he guides the furious Blast*,
- " And pleas'd th' ALMIGHTY's Orders to perform,
- " *Rides in the Whirlwind and directs the Storm.*"

Now take the second Line of each Couplet, and examine whether the Thought is varied. Is not *shaking a guilty Land with a rising Tempest*, and *directing the Storm*, and *guiding the furious Blast*, the

D fame



same Action? Is not acting by *Divine Command*, in the first Verse, and *performing the Almighty's Orders*, in the fifth, the same Thought likewise? MARCIA's Simile in CATO abounds still more with this tiresome Tautology.

“ So the pure limpid Stream when foul with Stains  
 “ Of rushing Torrents, and descending Rains,  
 “ Works itself clear, and as it runs refines.”

CATO, Act. I.

*Rushing Torrents, and descending Rains, works itself clear, and as it runs refines.*  
 But now having had the disagreeable Office of denying, for the sake of Truth, this excellent Man a Right to a Pretension of being a good Poet, Justice will exact, and my own Inclination lead me to take notice, that his Translations of OVID are as faithful and spirited, and at the same time carry as much the free unfettered Air of Originals, as any other Translations in the English Language. As I have particularized his Defects as a Poet, give me leave to take the more pleasureable Part now to point out Instances of his Capacity as a Translator, which I will select from  
 I the

the Stories of NARCISSUS and ECHO, in the third Book ; and of SALMACIS and HERMAPHRODITUS, in the fourth Book of the METAMORPHOSIS. The following Description receives the same additional Beauty from the Translation, as the Youth's Image did from the surrounding Waters.

“ Now all undrest upon the Banks he stood,  
 “ And clapt his Sides, and leapt into the Flood:  
 “ His lovely Limbs the Silver Waves divide,  
 “ His Limbs appear more lovely thro' the Tide,  
 “ As Lilies shut within a crystal Case,  
 “ Receive a glossy Lustre from the Glass \*.”

SALM. & HERM. Book iv.

The following Passages likewise among many others receive the same Advantage.

[Shame,  
 “ The Boy knew nought of Love, and touch'd with  
 “ He strove and blush'd, but still the Blush became ;  
 “ In rising Blushes still fresh Beauties rose ;  
 “ The sunny Side of Fruit such Blushes shews,

And

---

\* Ille, cavis velox applauso corpore palmis,  
 Defilit in latices : alternaque brachia ducens  
 In liquidis tranflucet aquis : ut eburnea si quis  
 Signa tegat claro, vel candida lilia vitro.

METAM. Lib. iv.

“ And such the Moon, when all her Silver White  
 “ Turns in Eclipses to a ruddy Light \*. Ibid.

“ With eager Steps the Lycian Fields he crost,  
 “ And Fields that border on the Lycian Coast ;  
 “ A River here he view'd so lovely bright,  
 “ It shew'd the Bottom in a fairer Light, }  
 “ Nor kept a Sand conceal'd from human Sight ; }  
 “ The Stream produc'd nor slimy Ooze, nor Weeds,  
 “ Nor miry Rushes, nor the spiky Reeds,  
 “ But dealt enriching Moisture all around,  
 “ The fruitful Banks with chearful Verdure crown'd }  
 “ And kept the Spring eternal on the Ground †. Ibid.

“ But oft would bathe her in the crystal Tide :  
 “ Oft with a Comb her dewy Locks divide ;  
 “ Now in the limpid Streams she view'd her Face,  
 “ And dress'd her Image in the floating Glass ;  
 “ On Beds of Leaves she now repos'd her Limbs,  
 “ Now gather'd Flowers that grew about her Streams ;  
 “ And

\* ————— Pueri rubor ora notavit  
 Nescia quid sit amor : sed et erubuisse decebat.  
 Hic color aprica pendentibus arbore pomis,  
 Aut ebori tincto est, aut sub candore rubenti,  
 Cum frustra resonant æra auxiliaria Lunæ. Ibid.

† Ille etiam Lycias urbes, Lyciæque propinquos  
 Caras adest. Vidit hic stagnum lucentis ad imum  
 Usque solum lymphæ. Non illic Canna palustris,  
 Nec steriles ulvæ, nec acuta cuspidè junci.  
 Perspicuus liquor est. Stagni tamen ultima vivo  
 Cespitem cinguntur, semperque virentibus herbis. Ibid.

“ And then by Chance was gath’ring, as she stood  
 “ To view the Boy, and long’d for what she view’d\*.  
 Ibid.

GIVE me leave to transcribe two Passages from the Story of NARCISSUS, and I will refer you to the Whole for a more entire Satisfaction.

“ But why should I complain, I’m sure he burns  
 “ With equal Flames, and languishes by turns,  
 “ Whene’er I stoop, he offers at a Kiss,  
 “ And when my Arms I stretch, he stretches his.  
 “ His Eyes with Pleasure on my Face he keeps,  
 “ He smiles my Smiles, and when I weep he weeps.  
 “ Whene’er I speak, his moving Lips appear  
 “ To utter something which I cannot hear †.”  
 Story of NARCISS. Book iii.

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\* Sed modo fonte suo formosos perluit artus :  
 Sæpe Citoriaci deducit pectine crines ;  
 Et quid se deceat spectatas consulit undas .  
 Nunc perlucenti circumdata corpus amictu,  
 Mollihus aut foliis, aut mollihus incubat herbis .  
 Sæpe legit flores. Et tunc quoque forte legebat,  
 Cum puerum vidit: visumque optavit habere.

Ibid.

† Spem mihi nescio quam vultu promittis amico :  
 Cumque ego porrexì tibi brachia, porrigis ultro :  
 Cum risi, arrides : lachrymas quoque sæpe notavi  
 Me lachrymante tuas : nutu quoque signa remittis :

D 3

Et,

“ And none of those attractive Charms remain,  
 “ To which the slighted ECHO su’d in vain.  
 “ She saw him in his present Misery,  
 “ Whom spite of all her Wrongs she griev’d to see.  
 “ She answer’d sadly to the Lover’s Moan ;  
 “ Sigh’d back his Sighs, and answer’d groan for groan.  
 “ Ah Youth ! belov’d in vain, NARCISSUS cries ;  
 “ Ah Youth ! belov’d in vain, the Nymph replies.  
 “ Farewell, says he, the parting Sound scarce fell  
 “ From his faint Lips, but she reply’d, “ Farewell.  
 “ Then on th’ unwholsome Earth he gasping lies,  
 “ Till Death shuts up those self-admiring Eyes,  
 “ To the cold Shades his flitting Ghost retires,  
 “ And in the Stygian Waves itself admires \*.”

Ibid. iii.

Et, quantum motu formosi suspicor oris,  
 Verba refers aures non pervenientia nostras.

*Metam.* Lib. iii.

\* Nec corpus remanet quondam quod amaverat Echo,  
 Quæ tamen ut vidit, quamvis irata memorque,  
 Indoluit: quotiesque puer miserabilis, Eheu,  
 Dixerat: hæc resonis iterabat vocibus Eheu.  
 Ultima vox solitam fuit hæc spectantis in undam,  
 Heu frustra dilecte puer! totidemque remisit  
 Verba locus: dictoque vale, vale inquit et Echo.  
 Ille caput viridi fessum submisit in herba.  
 Lumina nox claudit domini mirantia formam.

Ibid.

If

If the ingenious Author of the *Discourse on Poetical Imitation*, had not made it plainly appear, that what is too frequently mistaken for one Poet's Imitation of another, is only an unavoidable Similarity, that will always attend the Description of the same thing drawn by two Geniuses tho' living in two different Ages and Countries, (for Descriptions are nothing but Transcripts from Nature, and Nature is always the same) I should have been ready to have pronounced EVE's Description of viewing herself in the Fountain, in *Paradise Lost*, to be borrowed by MILTON from the former of these two last Passages in OVID, which is exactly the same, and then concludes,

“ ————Pleas'd I soon return'd,  
 “ Pleas'd it return'd as soon, with answ'ring Looks  
 “ Of Sympathy and Love; there I had fix'd  
 “ Mine Eyes till now, and *pin'd with VAIN Desire*,  
 “ Had not a Voice,” &c.

MILTON's Par. Lost. B. iv.

What would lead me too more strongly to the Conjecture, is, the seeming Allusion to the Story of *Narcissus* in the Expression, *pin'd with VAIN Desire*.—For

fear a Chain of Thoughts should here lead me to say any thing disrespectful of that Work which Nature formed with most Taste, Woman, I will abruptly conclude myself,

*Your, &c. &c.*

L E T.

## L E T T E R VII.

To the SAME.

**I** Remember, EUPHEMIUS, when we were reading over together LUCIAN's Dialogue concerning BEAUTY, you was uncommonly pleased with that Author for calling HOMER the most excellent of the Painters \*. Which implied, by bestowing this Expression upon the Father of the Poets, that Poetry comprehended all the Powers of her Sister Art. But I am afraid it would be too bold in any Writer to call APELLES, or PROTOGENES, the most excellent of the Poets, For tho' no Painter can arrive at any Perfection without a poetical Genius, yet his Art comprehending only Part of the Powers of Poetry, there would not be sufficient Authority for the mutual Appellation. There are Subjects indeed in common to Poets and Painters, but even in those very Subjects, not to mention others

\* Αριστος των Γραφικων Ομηρος.

LUCIAN.

which



which are the Province only of the former) Poetry has several adventitious Aids which maintain her Superiority over the other Art. Many Objects, it is true, such as the following Night-Pieces for Example, may be so described even by the greatest Poets, that Painters of equal Genius might produce Pictures, betwixt which and them, the Palm of Glory would hang wavering. The first is MILTON's,

---

“ The Moon  
 “ Rising in clouded Majesty, at length  
 “ Apparent Queen unveil'd her peerless Light,  
 “ And o'er the Earth her Silver Mantle threw.”

MILTON's Par. Lost. B. iv.

The next is HOMER's, which EUSTATHIUS esteemed the most beautiful Night-Piece in Poetry.

Ως δ' οτ' εν σεβρω \*, &c.

Iliad lib. viii. l. 551.

The

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\* Mr. POPE's Translation of this Passage is, in my Opinion, superior to the Original, which the ingenious Author of Sir THO. FITZOSBORNE's Letters has remarked before me. I must add one Observation, which is, that Mr. POPE has most happily digested a Line of SHAKESPEAR's,

“ And

The rest are SHAKESPEAR'S.

---

“ Yonder blessed Moon——  
 “ That tips with Silver all those Fruit-Tree Tops.”  
*Romeo and Juliet.*

Again,

“ The Moon shines bright : in such a Night as this,  
 “ When the sweet Wind did gently kiss the Trees,  
 “ And they did make no Noise.” *Merch. of Ven.*

Now tho', I confess, *these* beautiful Strokes  
 of the three greatest Poets the World ever  
 produced, may be equalled by Painting,  
 yet I will prove that one adventitious  
 Circumstance *might* be thrown into such  
 a Landscape by Poetry, as the utmost  
 glow of Colours could never emulate.  
 This too SHAKESPEAR has done by a  
 metaphorical Expression in one single  
 Line,

“ How sweet the Moonlight SLEEPS upon that Bank!”  
*Merch. of Ven.*

---

“ And *tips with Silver* all those Fruit-tree Tops,”  
 into his Translation in this most masterly Manner,

“ O'er all the Trees a yellower Verdure shed,

“ And *tip with Silver* every Mountain's Head.”

To this I would apply, as Mr. H—— does in general,  
 the Story of DOMINICHINO'S availing himself of AUG.  
 CARRACCI'S Picture.

That

That Verb [SLEEPS,] taken from animal Life and transferred by the irresistible Magic of Poetry, to the before lifeless Objects of the Creation, animates the whole Scene, and conveys an instantaneous Idea to the Imagination what a solemn Stillness is required, when the *peerless Queen* of Night is, in the full Splendor of her Majesty, thus lulled to Repose. When I once urged this, to an enthusiastical Admirer of the *Lombard* School of Painters, in favour of the Pre-eminence of Poetry over his beloved Art, he ingenuously confessed it was beyond the Power of the Pencil to convey any Idea adequate to this ; and the ingenious Reason he gave, why it was so, gave me no small Satisfaction. Painting, said he, passes gently thro' one of the Senses, namely, that of Seeing, to the Imagination ; but this adventitious Beauty of SHAKESPEAR'S seizes the Imagination at once, before we can reduce the Image to a sensible Object, which every *meer* Picture in Poetry ought, for a Test of its Truth, to be reduced to : However, added he, since we are upon the Subject of Night-Pieces, if you will hazard

zard the Palm of Superiority upon a Subject where both these Arts have every Advantage in common ; that is, if you will collate any Description in Poetry which conveys only Objects to the Eyes without these additional Charms, I dare venture that rural Night Landscape, where you see, pointing to a fine Picture, the Power of the Moon both upon the Land and Water, against the most laboured Strokes of VIRGIL or MILTON, or the more enchanting Sketches of HOMER or SHAKESPEAR. I must own nothing could be more favourable for me than selecting, from his Collection, this very Piece, to put in Competition with these Geniuses ; as it did not necessitate me to seek for a Description on any other Subject, SHAKESPEAR having left us a short one, but at the time the most elegantly picturesque of any I remember ; which with a kind of anticipated Triumph I repeated.

“ To-morrow Night, when *Phæbe* doth behold  
“ Her Silver Visage in the watry Glafs,  
“ Decking with liquid Pearl the bladed Grass.”

*Midsummer Night's Dream.*

I could

I could perceive by the Looks of my Friend, when I had repeated the second Line, that he thought his favorite Painter had equalled SHAKESPEAR in the Representation of the Reflection of the Moon in the Water, but, when I had compleated the Scene by the third Line,

“ Decking with liquid Pearl the bladed Grass,”

both his Heart, Eyes, and Tongue confessed the Victory of our inimitable Poet, —You know, EUPHEMIUS, the Representations of Nature in her *simple Retirements*, as I used to call a rural Evening, were my favorite Subjects; more especially when the Artist had blended with the Truth of Imitation, that undefineable Delicacy of Taste, to which even TRUTH herself is often indebted for a more agreeable Admittance into the Heart. I will illustrate what I mean by Example. That succinct Pincture of the Setting Sun in the viiiith Book of the *Iliad*,

Εν δ' ἐπὲς' ὠκεανῷ λαμπρὸν φαῖν' ἡελίοιο  
 ἔλκον νυκτὶ μελαιναῖαν ἐπὶ ζειδῶρον ἀρῶσαν.

Lin. 485.

“ Now

“ Now deep in Ocean sunk the Lamp of Light,  
 “ Drawing behind the cloudy Veil of Night.”

POPE'S *Translation*.

has very strong Outlines, and commands the warmest Approbation of our *Judgment*, but being unadorned with other Circumstances, and wanting Objects to enliven the Landscape, the Applause ends with the Judgment, and never sinks deep into the Heart. Whereas the following Scene, in Mr. COLLINS'S Ode to the Evening, being animated by proper Allegorical Personages, and coloured highly with incidental Expression, warms the Breast with a sympathetic Glow of retired Thoughtfulness.

“ For when thy folding Star arising shews,  
 “ His paly Circlet, at his warning Lamp,  
     “ The fragrant Hours and Elves,  
     “ Who slept in Flow'rs the Day,      [Sedge,  
 “ And many a Nymph who wreaths her Brows with  
 “ And sheds the fresh'ning Dew, and lovelier still,  
     “ The PENSIVE PLEASURES sweet  
     “ Prepare thy shadowy Car \*.”

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\* See a Collection of Odes published a few Years ago by Mr. WILLIAM COLLINS, whose neglected Genius will hereafter be both an Honour and a Disgrace to our Nation.

Perhaps

Perhaps you will here turn a former Remark of my own upon me, and say with the tragic Poet,

“ It bears a just Resemblance of thy Fortune,

“ And suits the quiet Purpose of thy Soul.”

YOUNG’S *Revenge*.

and tell me, as you once did upon a similar Occasion, that I am obliged to Retirement for the Discovery of these humble Pleasures. Perhaps I am in some measure: but tho’ Sorrows have bettered my Heart, and rendered it more familiar with Nature than it might have been in the chearfuller Scenes of Life, yet you must confess, that, from our earliest Acquaintance, you always perceived in me a *kindred* Spirit to the PENSIVE PLEASURES. Adieu, my dear Friend, and rest assured, that, whether I speculate only in the Shades of Obscurity, or whether the Pursuit of my not ill-grounded future Expectations, casts me into the more noisy Scenes of Action, I shall always remain with the greatest Sincerity,

*Your, &c. &c.*

L E T T E R

## L E T T E R VIII.

To the S A M E.

**D**ID AMELIA and several others of my Friends in Reality desire, in Conjunction with you, that I would send you the little Essay, which I wrote several Years ago, when I was very young, upon the *polite Arts*; or was it one of the good-natured Frauds of Friendship, to deceive me into the harmless Pleasure of thinking such a Trifle should be in request among those, whose Esteem I so highly value? Be it which it will, your Desire shall command my Compliance in every respect, and I will therefore transcribe the whole from the periodical Miscellaneous Collection in which it was published.

\* Nothing is a greater Indication of Luxury, the Fore-runner of Poverty, than the Degeneracy of the polite Arts into useless Ostentation. The Poets, Painters,

\* This little Essay was published in a periodical Paper which came out once a Fortnight in the Year 1746.

E

and



and Sculptors have of late almost forgot what gave rise to, and ought to be the end of their Labours. Those noble Designs in which ATHENS gloried more than in all her Military Exploits, are now little regarded; and those noble Servants of Virtue, the ARTS, which formerly gave Instruction not only to the young and unexperienced, but to the old and learned, are mostly slighted, and often prostituted to adorn Vice, and flatter human Vanity. But to lay aside the Severity of the Moralist, and talk to the Professors, of what, they will think, concerns them most. I am fully convinced that nothing would so much contribute to their Fame and Fortune, and to make them complete Masters, as an Attachment to Virtue, and the Uses of Life; and an Emulation to form their Designs from the Models of those ancient Artists, whose Works have been delivered down to us with the greatest Applause, and will be to all Posterity, as long as Truth is esteemed the Criterion of Perfection.

Suppose any one of the Geniuses of the present Age, whether Poet, Painter, or  
 I Statuary,

Statuary, instead of following the wild Lure of his own Imagination, or the Whims of modern Originals, should modestly content himself to make PRODICUS's Judgment of HERCULES in XENOPHON'S *Memorabilia*; the *perfect Beauty* of LUCIAN; or *the mythological Picture of Human Life* written by CEBES, the Subject of his Imitation; I dare answer for it he would presently excell his Brethren, and verify this Observation, that the most faithful Disciples of Nature are always the greatest Masters of Art. This Justice, however, I must do my Countrymen, to observe, that there are still several among us \*, who, in spite of publick Depravity, retain a virtuous Love for the Arts, and make *Use* the End of their Endeavours. A Friend of mine, who is an Admirer of the three Pieces above-mentioned, took me to see a Collection of Pictures, which were most of them taken from the Designs of those celebrated Writers. Among the rest I was particularly

\* HOGARTH and WILSON have given the World sufficient Proofs of as true Genius for Design as ever adorned the Art of Painting, however their ignorant Countrymen may have neglected such uncommon Talents.

pleased with four, which exceeded any modern Performances, I ever saw, in Contrivance and Execution. The Subjects were INFANCY, YOUTH, MANHOOD, and AGE, which were represented in the following manner. The principal Figure of the first Piece was a naked Child coming into a Wilderness, supported by INNOCENCE and WONDER. At the Entrance the FANCIES of various kinds stood ready to receive it, who were conducted, for the most part, by *Imposture*, *Ignorance*, and *Error*; some few indeed by *Reason* and *Truth*. Those, belonging to the former, were the Ministers of *Misery*; those, to the latter, of *Happiness*. Both Parties seemed very desirous to allure the *new Comer* to their respective Dwellings, and Doubt and Pleasure were blended together in the Infant's Countenance.—The second Piece was composed of a Group not unlike the first. A young Man was represented walking in a beautiful Garden, where all the Trees in full Blossom were arranged in the most natural Manner; the *Loves*, the *Graces*, and *Pleasures* were courting his Embrace, whose Caresses he  
returned

returned with mutual Ardor. Beneath the Feet of these was a Serpent crawling out from under a Bordure of Flowers ; and, at a little Distance from thence, three or four *Cupids* binding *Reason* in Chains. VENUS appeared above, descending in a Chariot drawn by Doves, with her *Idalian* Son upon her Lap, and *Indolence* amidst her Court of infant Vices lolling on a Couch below. ——— MANHOOD, the Subject of the third Piece, was characterized by a sedate Person in a Vineyard at the time of Vintage. He was leaning in a thoughtful Posture, against a large Olive-Tree, whose Fruit was falling round him. *Ambition* stood on one Side, pointing to the Temple of *Glory*, and *Care* on the other Side, with a wrinkled Forehead, looking at *Necessity*. To these the *Arts* and *Sciences* were offering their Assistance, and the *Laws* protecting them, with their written Tables in one hand, and the Sword of *Justice* in the other. But amidst all this Group, the Figures that looked the most amiable were *Friendship*, *conjugal Love*, and *parental Affection*. To give these the most heavenly Sweetness, the

Painter had exerted his utmost Skill; and to these the principle Image seemed most attentive, as if he regarded the rest only as subservient to them.—The fourth Piece remains to be described. There was an old Man standing in a leafless Grove, with his unactive Arms folded together, as if he was fixed in the deepest Meditation. His Beard was long and white, and his Garments like those worn by the *Athenian* Sages. *Reflection* and *Experience* came behind him, and their Offspring *Forefight* and *Precaution* went before. *Reason*, the great Queen of the intellectual Train, appeared in a triumphal Car, with the *Passions* chained to the Wheels, and *Opinion* waiting on her Look: at some Distance *Hope* and *Peace* were ready to conduct the Sage to the Temple of Death, who sat upon a Throne with *Time*, (his Train of *Hours* and *Days* attending round,) and seemed to invite the approaching Guest with a friendly Smile of Salutation, and not to deter him with the Looks of Horror, in which the Guilty are accustomed to paint him.—In these four Pictures, the Seasons of Life, the  
*Passions,*

*Passions*, &c. are most beautifully personified, and may serve as a Specimen of what was esteemed ingenious and beautiful among the Ancients.

But besides these, I was not a little delighted with another single Piece in the same Collection. It was the Wreck of a large Ship on a Rock; the Vessel is supposed to have just bulged, the Mariners are all in the utmost Confusion and Despair, and in the midst of them upon the Deck stands a beautiful young Woman looking down upon the Waves below, where an old Man is expiring with a dead Infant in his Arms: the one is supposed to be her Father, the other her Child: the lively Anguish, mixed with the most tender Looks of parental and filial Love, which she expresses, never fails to raise in the Spectator of this Master-piece of Art, the most heart-ennobling Pity, and gives us a silent Lesson of Duty and Affection.—Such Subjects as these ought to employ the Time of every Artist, where natural and moral Beauty would be again united as they were of old; for whenever a good Taste prevails in the

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one,

one, an inseparable Connection will transfer it into the other ; but as long as *Superstition* uses *Art* like a Magician's Wand, to delude the Multitude with her fairy Creations, and *Luxury* allures her to rebel against *Virtue*, the Productions must necessarily be monstrous ; disgust every undistempered Mind ; and only suit that Incongruity from whence they sprung of *Priestcraft* and *Licentiousness*.

You see, EUPHEMIUS, how willing I am to oblige you, by hazarding to your nice Inspection the first Sallies of a young, tho' well-meaning, Fancy. If the Essay gives AMELIA any Pleasure, I dare say you will very soon communicate it to me, as I am convinced, from repeated Favors of this kind, that you will never let any Opportunity escape of giving me even the least Satisfaction ; much less will you conceal from me what, you may very well know, will afford the greatest. I am,

Your, &c. &c.

L E T.

## L E T T E R IX.

To the S A M E.

I AM quite sick, my dear Friend, of the splendid Impertinence, the unmeaning Glitter, the tasteless Profusion, and monstrous Enormities, which I have lately seen in a Summer's Ramble to some of the Villas which swarm in the Neighbourhood of our Metropolis. You would imagine that the Owners, having retained the horrid Chimæras of a feverish Dream, had jumbled them together in a waking Frenzy. In one Place was a House built from an aukward Delineation plundered from an old *Indian* Screen, and decorated with all the Monsters of *Asia* and *Africa*, inhospitably grinning at Strangers over every Door, Window, and Chimney-Piece. In another, we found an old *Gothic* Building encrusted with Stucco, sliced into *Grecian* Pilasters, with gilded Capitals; superbly lined with Paper disfigured all over with the fat Deities of CHINA, and the heterogeneous Animals that exist  
only



only in the ærial Regions of UTOPIA. Few, very few, did we meet with that bore any relation to Proportion, or the Conveniencies and natural Emoluments of Life. But in all these notable Distortions of Art, I perceived the poor prostituted Word TASTE, was constantly made use of to express the abortive Conceptions of a distempered *Fancy*. From a curious View of these motley Productions of modern Refinement, you would be led to think, that the new Gentry of the City, and their Leaders the well-dressed Mob about St. *James's*, were seized, the very Moment they left the Town-Air, with a *Chinese* Madness, and imagined a Deviation from *Truth* and *Nature* was an infallible Criterion of TASTE. But of all the splendid Impertinencies I ever saw, nothing ever excited in me so contemptuous an Indignation as MUCIO's Palace ; and yet the silly Multitude pour forth in abundant Crowds from the adjacent City, during the Summer Season, on a particular Day of the Week, which the indulgent Owner sets apart for that Purpose, to gaze with open-mouthed Astonishment at the  
superb

superb Nothing of this unmeaning Structure. MUCIO's Palace stands about six Miles from LONDON, upon a dry barren Spot, where GOD never intended Wood should naturally grow, or Water spring: MUCIO therefore made choice of this Spot, in Preference to any other, to shew the *admiring* Spectators, that Wealth could perform every thing in the Physical World, as his *wary* Ancestors had found it would do in the Moral. So to supply what Nature in a profuse Irregularity bestows upon other Places, but had withheld from this, he planted, at an immense Expence, by Rule and Line, several *pretty* Walks of Elm Trees, so engagingly like one another, that, at the first Glance, you may know them all to be of the same Family; and observing that Water is more *naturally* collected into, and preserved in a Body, in low Situations, MUCIO, whose chief Aim, it seems, was to *excel Nature*, most *artfully* caught upon an Eminence, in a round Bason turned by a pair of Compasses, or more properly a large Rain-water Cistern of ten Acres, the imprisoned Contributions of Winter Showers, to putrify

trify by Stagnation in the Summer Season. The House itself, it is true, is built with good *Portland* Stone, before which is *fluck on* a Portico in the *Corinthian* Order. The Rooms within are large without Magnificence; numerous without Convenience; and fitted up with an ostentatious Splendor, without the minutest Appearance of any one real Elegance. The Furniture is even disgustingly expensive, and ornamented into useless Incumbrance. Several daubed Copies of P. PININI's Ruins dangle over monstrous Marble Chimney-Pieces, that look like Family Monuments in a Cathedral; and not a few shapeless naked *Pagan* Deities, *done* by modern Artists, sprawl upon Canvas surrounded with gilt Frames, tacked upon Hangings of Gold and Silver Tissue. In short, the whole seems as if MUCIO had been suffered by Heaven, to squander away immense Treasures in this most ridiculous manner, to give a silent Lesson of Consolation to every Spectator, how low soever his Lot is fallen in the Vale of Life, that Nature and Propriety will make a thatch-covered Cottage useful, and an Orna-

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Ornament in the rural Landscape round him, when this enormous Pile of Stones scarce afforded the tasteless Builder a dwelling Room, and will remain, even in Ruins, a Monument of Vanity and Dulness.---I am glad you have finished to your Satisfaction, the *Palladian* Bridge, you was so busy about when I was last with you at——. I have selected a very beautiful Parcel of Spar for your Grotto, which I propose to send in a few Days. I am,

*Your, &c. &c.*

LET-

## L E T T E R X.

TO EUGENIO.

**I**HAVE sent you, according to my Promise, EUGENIO, that little Philosophical Poem, I have so often recommended, written by Sir JOHN DAVIES, entitled, *The Original, Nature, and Immortality of the Soul*. Wherein you will find the secret Springs of Pleasure and Pain, Love and Hatred, laid open to your Inspection. The ingenious Author, after having described the *five Senses* as the Inlets of all Objects to the Soul, and the Imagination as a *Sense in common* betwixt them and the *intellectual Powers*, proceeds to explain, in the following Stanzas, whence the *Spirits of Sense* [i. e. TASTE] arise, and how they influence the human Passions.

But since the *Brain* does lodge the Pow'rs of Sense,  
 How comes it in the *Heart* those Passions spring ?  
 The mutual Love, the kind Intelligence ;  
 'Twixt *Heart* and *Brain* this Sympathy doth bring.  
 From the kind Heat which in the *Heart* doth reign,  
 The *Spirits of Life* doth their beginning take,  
 Those

Those *Spirits of Life* ascending to the Brain  
 When they come there the *Spirit of Sense* do make.  
 These *Spirits of Sense* in *Fantasy's* high Court,  
 Judge of the Forms of Objects ill or well,  
 And so they send a good or ill Report  
 Down to the Heart where all *Affections* dwell.  
 If the Report be *good* it causeth *Love*,  
 And longing *Hope*, and well assured *Joy*;  
 If it be ill, then doth it Hatred move,  
 And trembling *Fear*, and vexing *Griefs* annoy.

You will observe from hence that a true relish for Life as well as for natural Beauty, depends upon a right Management of our Fancies; for if Fancy presents Objects in false Appearances to these *Spirits of Sense*, the *Affections* will embrace Vice and Deformity with the Caresses, which naturally belong to Virtue and Beauty. For this Reason the noble Author of the CHARACTERISTICS warns us, out of the Stoic School, against the Delusions of a false Fancy, as the most important Concern of our Being \*. If you would see this Doctrine illustrated and adorned with the most genuine Flowers of Poetry, let me recommend you to the third Book of

\* See Lord Shaftesbury's *Characterics passim*.

the

the *Pleasures of the Imagination*, the most beautiful of all didactic Poems.—I find Ambition has drawn you, from the quiet Retirement I last left you in, to the busy Buzz of Courts and Levees. I must ingenuously confess, that the pursuit of Wealth and Honours I should *now* enjoy myself, for since the irreparable Loss of all domestic Comforts I sustained by the Death of my dear EUDOCIA, I have placed my chief Happiness in hopes of raising myself to the Character a long race of Ancestors have possessed before me ; but for you, who still enjoy the more desirable Comforts of conjugal Love, to leave the enchanting Conversation of your fair accomplished Friend, for the dull Jargon of Business, is an exchange infinitely to your Loss. If *Fancy* has dressed up *domestic* HAPPINESS in the Robes of Office, believe me she plays the *Spirits of Sense* very false, and let me warn you betimes, lest your Fate should be the same as that of a noble *Arabian* I have heard related. The Story is this. There dwelt at IZRA a young Nobleman named MIRAVAN, who was blessed with Health, Wit, Beauty,  
and

and a sufficient Competency of the good Things of this World, which for some Years he enjoyed with the most uninterrupted Satisfaction, till one Day walking among the Tombs of his Ancestors, he observed upon one of them the following Inscription, almost erased by Time ;

IN THIS TOMB IS A GREATER TREASURE  
THAN CROESUS EVER POSSESSED.

Inflamed immediately with the very lust of Avarice, he caused the *ponderous and marble Jaws* (as SHAKESPEAR calls them) of his Ancestor's Sepulchre to be opened ; when entering with rapturous Expectation of finding immense Treasures, he was struck speechless with Disappointment to behold nothing but a Heap of Bones, Dust, and Putrefaction, with this Inscription over it :

HERE WOULD HAVE DWELT ETERNAL  
REPOSE A TREASURE CROESUS NEVER  
POSSESSED WHICH THOU HAST DRIVEN HENCE  
BEING EXCITED BY AN INSATIABLE LOVE  
OF GOLD TO DISTURB THE SACRED REMAINS  
OF THY PROGENITORS. HAD NOT THY  
REASON BEEN DELUDED BY A FALSE FANCY  
SHE WOULD HAVE TOLD THEE THAT THE

F

GRAVE



GRAVE CONTAINS NOTHING BUT DUST AND  
ASHES.

Adieu, my dear EUGENIO, and build  
no Expectations but upon the Rock of  
Certainty. I am,

*Your, &c.*

LET-

## L E T T E R   X I.

T O   E U P H E M I U S.

I AM greatly pleased, EUPHEMIUS, that you was of the same Opinion as myself, in a late Conversation, that nothing would vitiate a Man's *Taste* for Poetry more, than frequently reading the *Italian* Poets. Their forced Allusions, their tinsel *Concetti*, and perpetual Affectation of hunting for pretty Thoughts indiscriminately upon every Subject, are so many Deviations from good Writing, which degrade the Dignity of *Heroic*, and totally destroy the Simplicity of *Pastoral* Poesy. Sir PHILIP SIDNEY'S *ARCADIA* affords a sufficient Example how much the finest Genius may be corrupted by a too familiar Intercourse with those exotic Triflers. I do not mean by this to extend my Censure to every Part of their poetical Compositions, as there are many beautiful Passages in TASSO'S *JERUSALEM* in one Species, and in his *AMINTA* in

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the other ; in ARIOSTO'S ORLANDO, and in GUARINI'S PASTOR FIDO, which are worthy of the highest Commendations ; much less would I recommend the *total* neglect of them, or snatch that Palm of Glory from their Heads, which they have justly merited, from being the Inventors of the *Dramatic Pastoral*. Nevertheless I still retain the Sentiments I then advanced, that there were even in those two celebrated Pieces, the AMINTA and PASTOR FIDO, such a tasteless Profusion of that shining Stuff, which BOILEAU calls *Clinquant*, as must greatly disgust every Reader whose Fancy is properly chastened by that Parent of sober Criticism, from whom the STAGYRITE drew every Precept, *unerring Nature*. The first Act of both is full of those *pretty* Absurdities ; indeed GUARINI so faithfully copies his Predecessor, that LINCO utters DAFNE'S Thoughts throughout, and almost too in the same Expressions. For Example,

Odi quel Uscignuolo  
 Che va di ramo in ramo  
 Cantando, *Io amo, Io amo.*

Dafn. in Am. Act. I.  
 Quell'

Quell' Augellin, che canta  
 Si dolcemente, e lascivetto vola  
 Or da l'Abete al Faggio,  
 Ed or dal Faggio al Mirto,  
 S' avesse umano Spirto,  
 Direbbe, ardo d'amore, ardo d'amore.  
Linco in Pastor Fido, Act I.

La Biscia' lascia il suo veleno, e corre  
 Cupida al suo Amatore :  
 Van le Tigri in amore :  
 Ama il Leon superbo :  
Dafne in Aminta, Act. I.

This last description of Tasso's, of the force of Love in the Brute Creation, is indeed unaffectedly beautiful, but GUARINI, thinking it a plain and spiritless Observation, has *Italianized* it to his own Fancy in the following manner.

Mugge in mandra l'armento, et quei muggiti  
 Sono amorosi inviti.  
 Rugge il Leone al bosco,  
 Ne quel ruggito è d'ira  
 Così d'amor Sospira.  
Pastor Fido, Act. I.

This Lion (as THESEUS says of his Brother in SHAKESPEAR'S *Midsummer Night's Dream*) is a very gentle Beast, and of a good Conscience. But I cannot dismiss this Passage without noticing the Merit of the AMSTERDAM Editor of 1732, who founds this ingenious explanatory Note upon the poor Word *Cosi*. *Nell istesso modo* (says he) or *forse meglio : quando fa Così, cio è quando rugge*. It may easily be conceived how a luxuriant Fancy may in the Heat of poetic Rapture glow up into Nonsense; but how a Commentator can coolly explain it afterwards is beyond my Understanding to account for.

I should be glad if some of those Gentlemen, who are so willing to believe the Superiority of the *Italian* Poets over their own Countrymen, would collate FLETCHER'S *Faithful Shepherdess*, and MILTON'S *Comus*, with the abovementioned Pieces, and impartially consider the full Merit of both. I dare say they would find this Branch of Laurel, which those two great Men have so successfully transplanted from ITALY, flourishes better in our own temperate Climate, than on the  
Banks

Banks of the TIBER. But, as the FAITHFUL SHEPHERDESS is more precisely a dramatic pastoral Poem than COMUS, and the first too that was attempted in our Language, I would rest the Contention upon that alone. If they descend to particular Passages, the following may safely be put in Competition both for Taste and Moral, with any they can produce from their favorite Authors. After the *Satyr* has left CLORIN, the Faithful Shepherdes, she breaks out into the following Soliloquy.

All my Fears go with thee.  
 What Greatness, or what private hidden Power  
 Is there in me to draw Submission  
 From this rude Man or Beast? Sure I am mortal :  
 The Daughter of a Shepherd ; he was mortal :  
 And she that bore me mortal : prick my Hand  
 And it will bleed ; a Fever shakes me, and  
 The self-same wind that makes the young Lambs shrink  
 Makes me a-cold : my Fear says I am mortal :  
 Yet I have heard, my Mother told it me,  
 And now I do believe it, if I keep  
 My Virgin Flow'r uncropt, pure, chaste, and fair,  
 No Goblin, Wood-God, Fairy, Elf, or Fiend,  
 Satyr, or other Pow'r that haunts the Grove,  
 Shall hurt my Body, or by vain Illusion,  
 Draw me to wander after idle Fires ;

Or Voices calling me in dead of Night,  
 To make me follow, and to tole me on  
 Thro' Mire and standing Pool, to find my Ruin :  
 Else why should this rough thing, who never knew  
 Manners nor smooth Humanity, whose Heats  
 Are rougher than himself, and more mishapen,  
 Thus mildly kneel to me ? Sure there's a Pow'r  
 In that great Name of Virgin, that binds fast  
 All rude uncivil Bloods, all Appetites  
 That break their Confines.

Act. I.

PERIGOT's Declaration, of the Purity  
 of his Love to AMORET, and the Chastity  
 of his Intentions, is not with less Taste  
 described in the same Act, not for-  
 getting how ingeniously the Poet has  
 availed himself of the Prejudices imbibed  
 in Infancy concerning invifible Powers.

O do not wrong my honest simple Truth:  
 Myself and my Affections are as pure  
 As those chaste Flames that burn before the Shrine  
 Of the chaste DIAN : Only my Intent  
 To draw you thither was to plight our Troths  
 With interchange of mutual chaste Embraces,  
 And ceremonious tying of our Souls :  
 For to that holy Wood is consecrate  
 A virtuous Well, about whose flow'ry Banks  
 The nimble-footed Fairies dance their Rounds  
 By the pale Moon-shine, dipping often times

Their

Their stolen Children, so to make 'em free  
From dying Flesh, and dull Mortality;  
By this fair Fount hath many a Shepherd sworn,  
And given away his Freedom, many a Troth  
Been plighted, which neither Envy, nor old Time  
Could ever break, with many a chaste Kiss given  
In Hope of coming Happiness.                      Act. I.

And AMARILLIS's Description of the  
*sullen Shepherd*, his Dog, and his Flocks,  
is as elegant. When I here say *elegant*,  
I would not be understood to mean that  
the Objects described are so, I mean the  
Description only; for Poetry, as well as  
Painting, being an Imitative Art, a Poet  
may shew as much Ingenuity and Taste  
in the Description of a Desert, as in that  
of the most flow'ry Landscape.

There is a Shepherd dwells  
Down by the Moor, whose Life hath ever shown  
More sullen Discontent than SATURN's Brow,  
When he sits frowning on the Births of Men:  
One that doth wear himself away in Loneliness,  
And never joys, unless it be in breaking  
The holy plighted Troths of mutual Souls:  
One that Lusts after every sev'ral Beauty,  
But yet was never known to love or like,  
Were the Face fairer and more full of Truth  
Than



Than PHOEBE in her Fullness, or the Youth  
Of smooth LYÆUS ; whose high-starv'd Flocks  
Are always scabby, and infect all Sheep  
They feed withal, whose Lambs are ever last  
And die before their weaning, and whose Dog  
Looks like his Master, lean, and full of Scurf,  
Not caring for the Pipe or Whistle. Act. I.

To dwell upon every Beauty in this Piece  
would be to transcribe the whole. I shall  
therefore only add, that all Men of Genius,  
since the Death of the great Author,  
have concurred in applauding this most  
excellent Performance. As I have so  
warmly spoken of this Play, give me  
Leave to recommend to you the addi-  
tional Pleasure, when you next read it, of  
perusing the Notes of the last Editor, Mr.  
SEWARD, who has made some happy  
Emendations in the Text, and very appo-  
sitely illustrated his Author with several  
similar Passages from HOMER, THEOCRI-  
TUS, VIRGIL, SPENSER, SHAKESPEAR,  
and MILTON.—Notwithstanding what  
I have said concerning the *Italians*, I  
hope my Compliments won't be unac-  
ceptable to our ingenious Friend, whom  
we call PETRARCH, in his Retirement  
in

L E T T E R   X I.      75

in the Vale of —, known among us by  
the Name of VALCLUSA, and his amiable,  
I may say, his enchanting LAURA. Adieu.

*I am,*

*Your, &c. &c.*

L E T-

## L E T T E R XII.

TO PHILEMON.

I HAVE been several Days, my dear PHILEMON, feeding my Eyes with those delicious Remains of ancient Architecture, the Ruins of PALMYRA, with which those very ingenious Gentlemen Mr. DAWKINS and Mr. WOOD, who made a Voyage into ASIA on Purpose, with the much to be lamented Mr. BOUVERIE, have so greatly entertained the Public. I am almost persuaded that LONGINUS himself must have been the Architect of the Temple of the Sun. There is something so sublime in that View of the grand Entrance, and the noble Perspective behind it; and so analogous to his capacious Conceptions of Greatness in poetical Compositions; that many a one, with a Fancy less warm than mine, joined to a Temper somewhat more dogmatical, would pronounce it absolutely to be the Work of that great Genius, and endeavour to support his Opinion, like a modern Controversialist, with a  
 hundred

hundred notable Conjectures tacked together with Shreds of ancient History. I must own I was greatly surprized that among this prodigious Heap of magnificent Ruins, there should be found only four IONIC Pillars, and all the rest should be of the CORINTHIAN Order. The Detestation the PALMYRENES bore to the ROMANS might be a strong Reason there should be none of the TUSCAN; by why one GRECIAN Order should be so little used, and the other totally neglected, seems not so easily to be accounted for, especially too when the IONIC was more in use, thro' ASIA MINOR and the neighbouring Countries to PALMYRA, than both the other two joined together. 'Tis true, indeed, the Simplicity of the DORIC would have ill suited the magnificent Structures built in Honor of the greater Cœlestial Gods, but might nevertheless, with the utmost Propriety and Taste, have been applied in Temples of the inferior Deities, and more particularly too of those who presided over the Concerns of the innocent Shepherd and laborious Husbandman. Here not only the plain

plain substantial Column of the DORIC, the Canon of whose Order was ascertained, not by the lofty Cedar, but by sturdy Trees of a more common Growth, was the only *proper* Support for the Temple of PAN or SYLVANUS, but the Ornaments generally made use of in that Order were such too as would be expected naturally in Buildings of that kind at the first Institution of this rural Religion; namely, the Heads and Horns of Animals offered up in their Sacrifices. The want of this Species of Architecture makes me suspect, that the Ruins which now remain were built at a Time when an unbounded Luxury had over-run the State, and almost extinguished the natural Taste for Truth and Propriety. The great Critic just mentioned, has a most beautiful Observation, in his *Treatise upon the Sublime*, concerning the Effect which immoderate Wealth has both upon private Families and Nations, and the speedy Progress it makes to obliterate in the human Soul, by the Luxury accompanying it, that noble and natural Regard for every Species of Virtue, which the benevolent

lent Author of our Being has originally  
 implanted in us. "I cannot conceive,  
 " (says LONGINUS) how it can happen  
 " otherwise, but that we, who are so  
 " doatingly fond of immense Riches, or,  
 " to speak more justly, who idolize them,  
 " should receive into our Souls those  
 " Evils which are congenial with them.  
 " For Profusion very closely follows  
 " Wealth, or, as we may say, accompa-  
 " nies it; and the latter having opened  
 " the Gates both of Cities and private  
 " Families, they enter in and dwell toge-  
 " ther: where having settled for some  
 " Time they make their Nest (as the Wise  
 " observe) and presently endeavouring to  
 " propagate their Kind, they beget *Pride*  
 " and *Luxury*, which are no spurious Is-  
 " sues, but their true and legitimate Off-  
 " spring. Whoever permit these Children  
 " of Wealth to come to Maturity within  
 " them, they soon bring forth those impla-  
 " cable Tyrants in their Souls, *Contumely*,  
 " *Injustice*, and *Impudence* \*." Now, His-  
 " tory will inform us, that in all Empires a

\* Οὐ δὲ ἔχω λογιζομένην δὲ γεννᾶν ὡς οὖτοι, &c. LONGIN. de  
 Sublim. Page 248. Edit. Pearce.

similar

similar Depravity of Taste for Arts and Sciences and natural Beauty, has ever attended a national Corruption of Morals. In the glorious and virtuous Part of the ROMAN Republic under the Consuls, what admirable Edifices were erected for public Use, such as Temples for the Worship of the Gods, Senate-Houses, Granaries and Aquæducts ! In the Sink of Vice under the Emperors, we hear of expensive Mausoleums, immense Circusses, splendid Amphitheatres, stately Columns dedicated to Monsters who disgraced their Species, and many other tasteless Wonders built for the Gratification of human Vanity. From hence I am inclinable to think the Ruins now before us were erected in the Age immediately preceding, or in that of ZENOBIA herself; when the splendid CORINTHIAN only could satisfy the Luxury of the Times, which had eradicated that Taste for Propriety as otherwise would have been occasionally delighted with the milder Charms of the DORIC Order. Nevertheless considering a true Taste for Architecture must have preceded this indiscriminate Magnificence,

and that many of these Buildings too are not only Instances of great Science, but likewise often applied with great Propriety (for Instance, among others, the great Temple) I could not help falling into the same kind of Reflection as Sulpicius makes, in his Letter to Cicero \*, on seeing, in his Voyage from Asia, the Ruins of ÆGINA, MEGARA, the PIRÆEUS, and CORINTH. *Shall such inconsiderable Creatures as myself, (said I) repine at any little private Loss, when at one View I behold the astonishing Magnificence of so many hundred Families, and the vast public Structures of a mighty Kingdom, all in Ruins before me? —*Indeed, PHILEMON, I begin to be ashamed that you ever heard me murmur! — I am now going with a Party of select Friends of both Sexes to take a Tour of Pleasure to several Seats in the North of — *shire*. When I return, you may rely upon receiving free

\* The humane *Sulpicius* thus apostrophizes himself, after the Reflection. Hem! nos homunculi indignamur, si quis nostram interiit, aut occisus est, quorum vita brevior esse debet, cum uno loco tot oppidum cadavera projecta jaceant? *Vixne tu te, Servi, colibere, et meminisse, hominem te esse natum?* Epist. lib. iv. epist. 5.

G

and



and impartial Observations upon what we see there, in the manner you delight in, when you desire me to give you *my flow of Soul*. Adieu, my dear Friend, and continue to do me the Justice of thinking that my Heart always flows from my Tongue and Pen, especially when I say how much I am,

*Your, &c. &c.*

LET-

## L E T T E R XIII.

T O L E O N O R A.

**J**OY to you, my dear LEONORA, upon the Accomplishment of all your own Wishes, and those of a Man who I believe is as dear to you as yourself; at least of one whose Happiness is necessary to constitute yours. You are now entered into that State from whence, as our great Poet says,

“ Relations dear, and all the Charities

“ Of Father, Son, and Brother, first were known\*.

Give me leave, therefore, as the Tie of Blood betwixt us may in some measure authorize the Freedom, and the Friendship we have always had for each other still more, to mix with the unfeigned Joy of Congratulation, the unrestrainable Tenderness of a Brother, and Concern of a Friend, in giving my Advice to you in this Scene of Happiness. Nor think it any Reflection upon the Strength of your Heart, that I should imagine I could any

\* *Par. Lost*, Book the 4th.

way contribute to your Felicity by Admonition, which is not concerning your Prudence (for, to free you at once from any pain of that sort, I really think it incapable of Improvement) but relating to the Observation of some inferior Excellencies, which with the generality of your Sex have past unregarded, but, give me leave to say, are as essentially necessary to preserve a Husband's *Desires*, as the more respectable Duties of a Wife. 'Tis not enough that a Woman is a faithful domestic Friend, she should daily study to invest herself with a hundred little enchanting Graces, suitable to the Disposition of the Man she marries, if she would still retain those unspeakable Charms, conceived only by Lovers, with which she originally captivated his Heart. This grand Secret, my dear Sister, lies in this short Precept, *Never lose the Mistress in the Wife*; a Text of Bullion Sense, which an Essay Writer would wire-draw into twenty glittering Pages. But as my Design is, not to gain your Applause of my Talent as a Writer, but to give a Hint for the Promotion of your Happiness; to say more will be unnecessary,

necessary, to say less would be unaffectionate. I know some of our Friends would rally me for laying so great a stress upon minute Embellishments of Mind and Body; but I would soon stop the Laughter of those Gain-sayers by the following Fable, the Truth of whose Moral is as old and certain as the Foundation of the World, tho' the Story is my own Invention. PSYCHE, a Virgin born in the Island of CYPRUS, grew enamoured of CUPID the Son of VENUS. After making some unsuccessful Attempts to inspire the little God with a mutual Passion, she retired from the World to vent her Complaints in melancholy Solitude. There dwelt not far from PAPHOS, the Metropolis of the Country, a Nymph called TASTE, a Daughter of one of the GRACES, to whom the VIRTUES, ARTS, SCIENCES, and even the GODDESS of the island herself often resorted. For without the Assistance of some secret Charms she bestowed upon them, tho' they perhaps might sometimes coldly satisfy the World, their Endeavours to *enchant* it were always ineffectual. Hither PSYCHE repaired, and

having discovered the Cause of her Uneasiness, supplicated the Nymph in the most humble manner to relieve her Distresses. TASTE, who never refused to comply with the Petitions of her sincere Votaries, heard the Virgin's Request with Compassion, and having made up a Zone of the same Materials with which she had formerly composed the Cestus of VENUS, gave it her with the following Injunctions:

“ Take, said she, my dear PSYCHE, this  
“ magic Zone, and wear it perpetually  
“ round you, from whose latent Folds  
“ such an unspeakable Power shall be  
“ added to your natural Charms, that the  
“ disdainful God of soft Desires shall not  
“ only be captivated with your Beauty,  
“ as soon as he sees you, but shall be retained in a voluntary and pleasurable  
“ Bondage as long as you preserve this  
“ mysterious Pledge of my Affection.  
“ Take the strictest Care therefore of this  
“ inestimable Treasure, for should you  
“ thro' Neglect be so unfortunate to lose  
“ it, CUPID has Wings and will make  
“ use of them to leave you.” Let it be sufficient to say, that PSYCHE bound the  
Zone

Zone round her Waste, and accordingly so far succeeded in her Wishes, that HYMEN in his Saffron Robe soon pronounced a happy Union betwixt her and the Son of VENUS. Days, Weeks, and Months passed on in uninterrupted Circles of still increasing Raptures. If PSYCHE went into the Meadows and Groves to taste the Tribute of the returning Spring, CUPID was ever ready to wanton before her, and fill her Lap with the choicest Flowers and Blossoms. If she was inclinable in the Heat of Summer to visit the Rivers and Fountains, his Image was constantly mixed with hers in the floating Mirror. PSYCHE began now to think her Zone useless, and a troublesome Incumbrance; therefore being one Day fatigued with the usual Sports of the Country, she loosened the golden Studs with which it was fastened round her Waist, and threw it disdainfully into the passing River. Very few Days passed after this, before she perceived a visible Alteration in the Affections of her adored CUPID; his Eyes no longer languished on hers with in-

effable Desire; his Ears ceased, as they were wont, to be ravished with the Music of her Tongue; and a civil Indifference soon succeeded to the heretofore glowing Language of Extacy. By degrees her Company grew every Day more and more displeasing to him, till at length a total Disgust having seized his Fancy, he spread his rosy Wings in Air, and for ever left the detested Habitation of his once beloved PSYCHE.

Pray deliver my Congratulations upon this happy Occasion to ARISTUS yourself, and then I am sure they will not fail of being acceptable.

*I am,*

*Dear LEONORA,*

*With the greatest Sincerity,*

*Your, &c. &c.*

L E T-

## L E T T E R   XIV.

To the S A M E.

**I**T gave me uncommon Pleasure that my Fable of Admonition was so well received by you and ARISTUS. Indeed, LEONORA, I can never think my Time better spent, than when I am employed in the Promotion of Happiness in a Heart, so capable of every virtuous and elegant Sentiment as your own. I must confess, I had an Intention of sending you an Epithalamium on your Wedding Day, but when I began to express myself with the tenderest Concern, and most ardent Wishes for your Happiness, I found the Muses, who are habituated to Fiction, were so unpropitious to unpoetical Truth, that, at the Conclusion of two or three honest Stanzas, I was obliged to drop my Pen, and offer up, in the Room of it, a free Libation of the Tears of Joy to the God of Marriage. However, as it was not then in my Power to amuse you with any Poetry of my own Composition, I shall

now



now take the Liberty to send you, without any Apology, an old Song, wrote above a hundred Years ago upon a similar Occasion, by the happy Bridegroom himself. And tho' this old Song has been so little heard of, and as yet introduced into no modern Collection, I dare venture to pronounce there is in it more genuine Poetry, easy Turn of Thought, Elegance of Diction, Delicacy of Sentiment, Tenderness of Heart, and natural Taste for Happiness, than in all the Compositions of this Sort, I ever read, in any Language. But as you and ARISTUS have the same way of thinking as this happy Bard, he'll presently raise by Sympathy an Admirer in each of your Breasts, and it is unnecessary for me to bespeak your Favour any farther.

A SONG.

A S O N G.

I.

**A**WAY, let nought to Love displeasing,  
My WINIFREDA, move thy Fear,  
Let nought delay the heav'nly Blessing,  
Nor squeamish Pride, nor gloomy Care.

II.

What tho' no Grants of Royal Donors  
With pompous Titles grace our Blood,  
We'll shine in more substantial Honours,  
And to be noble we'll be good.

III.

What tho' from Fortune's lavish Bounty  
No mighty Treasures we possess,  
We'll find within our Pittance Plenty,  
And be content without Excess.

IV.

Still shall each kind returning Season,  
Sufficient for our Wishes give,  
For we will live a Life of Reason,  
And that's the only Life to live.

V.

Our Name, whilst Virtue thus we tender,  
Shall sweetly sound where-e'er 'tis spoke,  
And all the Great Ones much shall wonder,  
How they admire such little Folk.

VI. Thro'

## VI.

Thro' Youth and Age in Love excelling,  
 We'll hand in hand together tread,  
 Sweet smiling Peace shall crown our Dwelling,  
 And Babes, sweet smiling Babes, our Bed.

## VII.

How should I love the pretty Creatures,  
 Whilst round my Knees they fondly clung,  
 To see 'em look their Mother's Features,  
 To hear 'em lisp their Mother's Tongue!

## VIII.

And when with Envy Time transported  
 Shall think to rob us of our Joys,  
 You'll in your Girls again be courted,  
 And I go wooing in my Boys.

May all the Prophetic Feelings of  
 future Joys contained in this Song fall  
 to the Lot of you and Yours! But above  
 all, may sweet smiling Peace spread her  
 Olive Branches over your Door, and  
 yourselves those other *Olive Branches*  
 round your Table!—My Spirits have  
 been very low of late, which I attribute  
 to beholding frequently some Objects of  
 Distress about me. If therefore my Ma-  
 lady

L E T T E R   X I V .      93

lady is owing either to corporeal or mental Sympathy, I don't know where I can find a surer Remedy than under the same Roof with you and ARISTUS. So you may expect a Patient very soon. I am,

*Your, &c. &c.*

L E T T E R

## L E T T E R   X V.

T O E U P H E M I U S.

**I** HAVE been as often enraged, EUPHEMIUS, as yourself, at the trite, dull, and false Observation, often made by the half-witted Pretenders to Learning, that we have no poetical Genius left among us. How far this *tasteless* Prejudice against our own Times, may tend to extinguish what we have, I know not; but certain I am, that, if this stupid Reverence for *whatever* was the Productions of our Ancestors, and the more irrational \* and

\* This Failing is by no means totally peculiar to our present Age, (tho' perhaps now carried higher than it ever was in any other;) for HORACE makes the same Complaint of the *Romans* in his Time, in his Epistle to AUGUSTUS. The Poet after having ingeniously to his Patron shewed the Injury and Absurdity of the Practice, cries out,

Indignor quicquam reprehendi, non quia crasse  
Compositum, illepideve putetur, sed quia nuper.

If the Reader would see one of the most ingenious critical Performances ever published, I refer him to Mr. H——'s Notes and Commentary on this Epistle.

indiscri-

indiscriminate neglect of our Contemporaries prevail, we shall be stigmatised by our more discerning Successors as the leaden Sons of BOEOTIA were of old. For my Part, I am of Opinion, that there is now living a Poet of as genuine a Genius as this Kingdom ever produced, SHAKESPEAR alone excepted. By poetical Genius, I don't mean the mere talent of *making Verses*, but that glorious Enthusiasm of Soul, that *fine Frenzy* in which the *Poet's Eye* rowling "glances from "Heav'n to Earth, from Earth to Heaven," as SHAKESPEAR feelingly describes it. This alone is Poetry, aught else is a mechanical Art of putting Syllables harmoniously together. The Gentleman I mean is Doctor AKINSIDE, the worthy Author of the *Pleasures of Imagination*, the most beautiful *didactic* Poem that ever adorned the English Language. Besides this Leader of the *Muse's Train*, we have others now living, who, in their respective Compositions, leave not only our deceased Poets, and those of *France* and *Italy* far behind them,

them, but even bear the Palm away from their Competitors of ancient *Rome*; and, as HOMER describes in his Games the Steeds of DIOMEDES pressing close on the Chariot of EUMELUS\*,

“ (Close on EUMELUS’ Back they puff’d the Wind,  
 “ And seem’d just mounting on his Car behind,  
 “ Full on his Neck he feels the sultry Breeze,  
 “ And hov’ring o’er their stretching shadow fees.)

POPE’S *Transl.*

they breathe, in the Race, even on the Shoulders of their *Grecian* Masters. I should not hesitate a moment to prefer the *Elegy in a Country Church-Yard*, written by Mr. GRAY, of *Peter-House* in *Cambridge*, to the best Performance, in that kind, of OVID, TIBULLUS, or PROPERTIUS. Has HORACE any Moral Ode superior to Mr. NUGENT’S *Ode to MANKIND*, or any descriptive one to Mr. COLLINS’S *Ode to the EVENING*? Mr. JOS. WARTON’S *Ode to FANCY* would not suffer by the same Comparison. Tho’ Mr. JOHNSON modestly calls his incomparable *Satire on the Vanity of Human*

\* *Iliad* v.

*Wishes,*

*Wishes*, an Imitation of JUVENAL, I believe no Man of true Taste, and real Judgment would hesitate a Moment to prefer it to the Original. I should pay Mr. MASON no Compliment to compare all the Excellencies in SENECA together to his elegant ELFRIDA; nor do I think I should at all degrade the ATHENIAN Stage to say, that the Palm of *tragic* Glory hangs wav'ring betwixt the conjoined Merit of SOPHOCLES'S PHILOCTETES and the \* OEDIPUS *Coloneus*, and this modern Tragedy, did not SHAKESPEAR, like a Champion of old inspired by all the Gods, step majestically in to bear it away by supernatural Power from the utmost Force of *human* Abilities. I dare say his MONODY *on the Death of Mr. POPE*, wherein he has imitated the Stile of four of our *English* Poets, has given you and every Man of true Taste, more Pleasure than the joined Efforts of all the Wits in the celebrated Court of LEO the Tenth†. There is another little Piece

\* I hope private Friendship does not prepossess my Judgment in thinking our Language will be enriched, very soon, by an elegant Translation of SOPHOCLES, now preparing for the Public, by that worthy Man and ingenious Writer Mr. FRANKLIN, Professor of Greek in the University of CAMBRIDGE.

† These Imitations of the ancient Roman Poets FAMILI



written by the same Author, which has no Rival in the Court of AUGUSTUS, entitled *an Ode to a Water Nymph*. Mr. WILLIAM WHITEHEAD, Mr. DYER, Mr. JENNINGS, and several other Gentlemen, have given sufficient Proofs of Talents, which, did a proper Disposition of the Times, to admire this fine Art, call forth their utmost Powers, would arrive at a GRECIAN Perfection. These Opinions, you'll say, are very bold ones to give under my Hand: but as I think I can support them by just Criticism, I shall not fear the misplaced Imputation of being *particular*, for I am sure I shall not stand alone in my Judgment. I dare say AMELIA will be pleased at my *warm* Defence of her favorite Poets, and pray tell her I shall esteem her Approbation equal to the Applause of the *French Academy* of Sciences, and would prefer to being a Member of that illustrious Society the pleasure of subscribing myself hers and

*Your, &c. &c.*

ANUS STRADA has preserved in his *Academical Prolusions*, where the Stiles of LUCAN, LUCRETIVS, CLAUDIAN, OVID, STATIUS, and VIRGIL, are imitated by JANUS PARRHASIUS, PETER BEMBO, BALTHASAR CASTILIONIVS, HERCVLES STROZZA, JOVIANVS PONTANVS, and ANDREAS NAUGERIUS, as he latinizes their Names. Lib. 2. Prolus. 6.

L E T T E R

## L E T T E R XVI.

TO PHILETHES.

**F**OND as I am PHILETHES, of the Entertainment of the Theatre, believe me I have lately received an Addition to this favourite Pleasure, and such a one as you would have participated in very greatly with me. This was no less than a total Victory over that inveterate Prejudice of our old Acquaintance MILOTOS, who (like the old Debauchée in GIL BLAS that thought the Works even of Nature daily decay'd) has so frequently maintained that the Faculties of Mankind are much inferior to what they were in the last Generation. The old Gentleman, you know, till this Winter, has not been in Town these twenty Years, and consequently totally ignorant of the last Restoration of Nature in the Representation of Tragedy. When I mentioned my desire of waiting on him:

H 2 to

to the Play, he assented to my Proposal with his usual Chearfulness, but at the same time spoke with wonderful Rapture of BETTERTON, POWELL and VERBRUGGEN, and seemed to insinuate, that he should necessarily triumph in the Superiority of his Contemporaries over the modern Heroes of the Buskin. But judge what was my Satisfaction after the Play was over at his Pleasurable Disappointment, when he ingenuously confess'd, that GARRICK was not only the best Actor he ever saw, but even exceeded the utmost Conceptions he had formed of Theatrical Excellence. It has been a peculiar Misfortune in the Representation of Modern Tragedy, that the Subjects of it, by being mostly royal Personages, were removed by their Rank from the common Observation of Mankind; so that our first Players, being totally unacquainted with the Characters, perhaps notably imagined that Princes were of a superior Species to their Subjects, and therefore as BAYS made his Spirits talk unintelligibly, they thought their imaginary Heroes (which

(which they had as little Conception of, as the *Rehearsal* Poet had of aërial Beings) should mouth every Sentence inarticulately. The Generality of Audiences are no more conversant with the Originals than the Players themselves; so they took this preternatural Way of speaking as inseparable from the Character of Majesty, till by Degrees, as PRIOR observes upon another Occasion,

“ Custom confirm’d what Fancy had begun.”

and the deep-toned Monotony became the solemn Manner of *speaking* Tragedy. This was the Situation in which this great Genius found the Stage about fourteen Years ago, who, being blest with every internal and external Qualification for representing human kind in all its Subordinations; having, on the one hand, a sound Judgment, an elegant Taste, a lively Fancy, with the most penetrating discernment into the inmost Recesses of the Heart; and, on the other, an Expressive Countenance, an Eye full of Lustre, a fine Ear, a most

H 3

musical

musical and articulate Voice, with an uncommon Power to modulate it with ease to every Transition of Passion, he restored Nature to her lost Empire upon the Stage, and taught us by the Conviction of our sympathizing Souls, that Kings themselves were *Men*, and *felt* like the rest of their Species.—From a Line in HORACE's Epistle to AUGUSTUS, I am inclinable to think that ROSCIUS was among the *Romans* what GARRICK is among us, and that QUIN likewise in Contradistinction may be considered as the Modern ÆSOPUS.

*Quæ gravis Æsopus, quæ doctus Roscius egit.*

In this place the Epithet *doctus* contrasted to *gravis*, the deep Cadence of ÆSOP, means that ROSCIUS was *skilful* in the Transition from one Passion to another, and had a wonderful Happiness in accommodating himself to a Variety of Characters in Tragedy; whereas ÆSOPUS was suited only, by his sonorous full Voice and graver Action, to one particular Species of Charac-

Characters. The Epithet *gravis*, applied to *Æsopus*, has led the Commentators into a Mistake concerning the Talents of *Roscius*: they imagine, because the one is called the *deep-candenc'd* Actor, that the other in Contradistinction must have been *only* an Actor of Comedies. Their Authority for such a Supposition seems to be this Sentence of *QUINCTILIAN*: *ROSCIUS citatior, ÆSOPUS gravior, quod ille comædias, hic tragædias egit* \*. But *QUINCTILIAN*, considering the distance of Time he lived in from these famous Players, might possibly know as little of the Matter as themselves; but that they were both mistaken in this Point may be collected from *TULLY*, their Cotemporary, who celebrates his inimitable Action as a Tragic Player in the third Book *De Oratore*, as he had occasionally instanc'd him, in the preceding Books upon the same Subject, as the faultless Pattern for the Representation of human Nature in its comic Moods. So

\* Lib. xi. chap. 3.

excellent was this great Man in the Scenic Art, that his Name at length became, as we learn from the same Author, the Proverbial Criterion of Perfection in every Art and Science; inso-much that whoever grew remarkably eminent in any, was call'd the Roscius of his Profession. *Itaque hoc jamdiu est consecutus, ut, in quo quisque artificio excelleret, is in suo genere ROSCIUS diceretur* \*. Considering the Delight and Use that accrue to a rational Creature, from observing a natural Representation of the Passions by which his own Species is perpetually agitated, and consequently the Effect that a well-regulated Stage must have upon the Taste of a whole Nation, I am pleas'd that both the *Roman* and *English* Roscius have been so highly applauded and esteemed in their respective Countries, and that the greatest Men in both have not only been enchanted with them upon the Stage, but have taken Delight to rank them among their Friends in private Society.—I have much to say

\* Cicer. de Orat. lib. 1.

to you about some *Italian Buffoonry* they are exhibiting at one of our Theatres, but shall reserve that till I have the Pleasure of seeing you, which, I have the Satisfaction to hear, will be very soon.

*I am, &c. &c.*

L E T -



## L E T T E R XVII.

To EUGENIO.

GREAT is the Joy I feel, EUGENIO, that you so highly relish the Conversation of my Friend EUPHEMIUS, more especially too as I was the fortunate Person who introduced you to each other, for which, I must insist upon it, you are both of you greatly indebted to me. I think indeed EUPHEMIUS is blessed with a Grace in Conversation, and a *Taste* in Society, superior to any Man with whom I ever had the Happiness of being acquainted. There arises from the Vivacity of his Fancy, the Delicacy of his Sentiments, and the beautiful tho' unaffected Arrangement of his Words, delivered with a Freedom of Countenance and Sweetness of Voice, such an inexpressible Charm as pleasingly bewitches the Attention of all who hear him. He can descant upon serious Affairs with the most becoming

Air

Air of Gravity and Consideration, without the least Mixture of Austerity or Philosophical Affectation; and in the more easy Hours of social Pleasure, he can raise innocent and instructive Mirth from the slightest Accident that happens, and convert the most common Subjects into a thousand Turns of Wit and Humour. One would imagine that SHAKESPEAR had been acquainted intimately with such a Man, when he drew in so lively a manner the Character of BIRON in his *Love's Labour's lost*.

“ ——— A merrier Man,  
 “ Within the Limits of becoming Mirth,  
 “ I never spent an Hour's Talk withal.  
 “ His Eye begets Occasion for his Wit;  
 “ For ev'ry Object that the one doth catch,  
 “ The other turns to a Mirth-moving Jest,  
 “ Which his fair Tongue (Conceit's Expofitor)  
 “ Delivers in such *apt* and *gracious* Words,  
 “ That aged Ears play Truant at his Tales,  
 “ And younger Hearings are quite ravished;  
 “ So sweet and voluble is his Discourse.”

ACT I.

But his chief Excellence consists in addressing

dress'ing the Fair, when I have heard flow  
from him, as HOMER phrases it,

——— ἔπεα νιφάδεσσιν εἰκότεα χιμυραίνουσιν.

Iliad. lib. γ. lin. 222.

or, as Mr. POPE translates it, [Words]

“ Soft as the Fleeces of descending Snows,”

which beautiful Expression DRYDEN has copied and greatly improved, when he applies it to the soft Subject I am speaking of, making LEONORA, in his *Spanish Fryar*, describe the Addressees of TORRISMOND in the following manner ;

“ But when he spoke what tender Words he said,

“ So softly, that like Flakes of feather'd Snow

“ They melted as they fell.” Act. I.

This softly Breathing the Fervor of one Soul into another, is an Art in which EUPHEMIUS is so happily skilled, that *Insensibility* herself, in the shape of a Woman, would almost lose her Nature in hearing him, and perceive the pleasing Infection, would he attempt the Miracle. I have often observed, that this enchanting turn in Conversation prevails only in those

of our own Sex, who have conversed much with the more sensible Part of the other. OTWAY justly says,

“ We had been Brutes without them ;”

for let a Man's Erudition be ever so profound, his Fancy lively, and Judgment solid, this Grace, which is not to be described, will be wanting, if his Soul has not been refined, and his Tongue attuned to this sweet Melody by an habitual Intercourse with these fair Preceptors.——We are told that VOITURE was as remarkably happy in Conversation as in his epistolary Writings. This must be attributed to his Intimacy with Mesdamoiselles PAULET and RAMBOUILLET, and the Countess DE SABLE, more than to the Advantage of being a Friend to the learned COSTAR. A Comparison of this Author's Letters with those of his Rival BALSAC, plainly evinces the Truth of this Observation. The easy Air, the happy Sprightliness, and elegant Turn of Expression in the Compositions of the former, discover the Man of the World educated in Courts, and polished by that  
advantage.

advantageous Collision with the brightest Part of our Species ; whilst laboured Language, and an Affectation in Sentiment, inform us frequently, without the help of History, that the other led the Life of a Recluse in the Country. Hence it appears from the different Productions of two Geniuses of equal *natural* Talents, that more Taste and Elegance in Writing is to be acquired in a circle of Beauties at PARIS, than in a *learned* Society of Capuchins in a Convent at ANGOULEME.

—— Pray tell the Ladies at —— that I am now more desirous than ever to get a Corner in your Heart, as I would have every Place open to me where they enter ; especially where they *reign* with such unlimited Power. This you owe me ; for you can never make more room for me there, than you will find for yourself in the Heart of

Your, &c. &c.

L E T-

## L E T T E R XVIII.

TO ARISTUS.

**I** HAVE spent the last Week, ARISTUS, in the highest Luxury a human Soul is capable of receiving. I need not explain what that Luxury was, when I inform you that I have been with that truly great Man AGATHOCLES at his delightful Seat in the Country; whose Accomplishments and refined Humanity ennoble him infinitely more than that high Rank he inherits from a Race of un sullied Ancestors. Tho' AGATHOCLES was born to the first Honours a Subject can enjoy, supported by a Fortune few under Princes possess, he neither does, nor has occasion to value himself upon either, any farther than they empower him to gratify that most exquisite of all Sensations, which the glowing Heart receives in relieving our Fellow-Creatures. Did the Great consider that they might descend, like the Dew

Dew of Heaven, to cherish desponding Merit, to comfort the Afflicted, to protect and redress the Injured, and to support with chearful Sustenance the helpless Poor, surely this Imitation of the most amiable Attribute belonging to the ALMIGHTY, is more worthy of their Ambition than all the mighty Titles the fawning East bestows on it's haughty Monarchs. The most glorious Character in all the *Mahometan* History is that of OMAR, the ninth Caliph of the Race of MERWAN. His Life was one continued Act of Charity and Benevolence; a happy Prelude of his Reign was seen at his Coronation, for History tells us that he gave from off his Back; as soon as the Ceremony of the Inauguration was over, his Imperial Robe adorned with Jewels of an immense Value, even as he was descending down the Steps from the Throne, as an Alms to be distributed among the Indigent. O ARISTUS, I more envy OMAR this humane Sacrifice of Grandeur to Benevolence, (for the Action may be considered thus emblematically)

than

than the dazzling Splendor of all the Lords of the vast OTTOMAN Empire!

—— But to return to AGATHOCLES. Whilst I was at his Castle, which, like the Queen of the Country, overlooks the Subject Vales around it, I thought myself, from the lofty Situation of the Place, and the uncommon Goodness that perpetually reigned there, in Company with a Being of a superior Order; or not unlike to our first Parent, as described by MILTON, on the Top of a high Mountain, receiving Instruction from the Angel MICHAEL: and indeed, often having entertained my Senses with the most desirable Productions of Art and Science, and my Heart with the Contemplation of Goodness, I could not refrain from bursting out into poor EVE's Exclamation,

- “ How shall I part and whither wander down
- “ Into a lower World; to this obscure,
- “ And wild? how shall I breathe in other Air
- “ Less pure, accustom'd to immortal Fruits?

*Parad. Lost, Book the xi.*

Tho' the Taste of this great Man is truly noble and refined in imparadising

I

(if



(if I may use the Word) the Region round him ; in the Collection of his Pictures ; in the Oeconomy of his Family ; and the Choice of his Pleasures ; a Taste for a superior Accomplishment, I mean that *Grace* with which he accompanies every Word or Act of Benevolence, attracts the more particular Regard of Mankind, yet leaves them in Suspence to decide which is most lovely, the Deed of Goodness, or the Manner of performing it. Without this happy Talent, Munificence stabs a Dagger into the Breast of those she intends to relieve, with one Hand, while she displays her Bounty with the other. This will be fully exemplified in the following short Story. PANDOLFO MALATESTA the Sovereign of REMINI, in the time of Pope ALEXANDER VIth, was the richest Prince in *Italy*, who, after having spent a despicable Life in the Arms of Luxury, was reduced, by a merited reverse of Fortune, to seek for an Asylum at last in a common Hospital at *Bologna*. The Account goes, that this Tyrant, for such he was, being expelled from his Dominions,

nions, and persecuted by his Enemies, in Pain and Want fled to the above-mentioned City, where at that very Time dwelt a Nobleman named PIETRO DEL SACCIO, a Native of *Remini*, who some few Years before had been driven from his Country by the Tyranny of MALATESTA, who unjustly seized upon all his Possessions in that Principality, and put many of his Family to the Sword. When Word was brought to this Nobleman, that the late Usurper was now in his Power, and that he might revenge those Injuries by delivering him up to CÆSAR BORGIA, or by killing him with his own Hand, the exasperated *Italian* with ingenious Malice replied, “ Yes, I will now fully revenge the “ Injuries I have sustained ; I will do “ more than kill PANDOLFO, for I will “ order him to be carried to the Hospital I endowed myself, and let the “ Tyrant know that the wretched Means “ of protracting a miserable Being, is “ owing to the Bounty of PIETRO DEL “ SACCIO.” — Such Cruelty will always attend ill-conducted Bounty, however

otherwise intended ! Yet methinks Nature leads us so strongly to administer every Application of Humanity, with that *lenient* Hand so requisite to make even Relief acceptable to an ingenuous Mind, that I wonder a proper Manner does not always accompany a benevolent Action ; nay, farther, I am inclinable to think, where it does not, the Deed cannot proceed from a tender Sympathy of a Fellow-Creature's Distress, but from an Ostentation of superfluous Possessions. Of all Taste may Heaven bestow on me chiefly this ! that when I rock the Cradle of the Orphan, or wipe the gushing Tear from the Eyes of the Widow, I may administer both in so silent a manner, that neither they should feel the Pain of receiving, nor the tainting Breath of the World's Promulgation disturb the quiet Purpose of my Heart, brooding over it's unspeakable Transport in sacred Secrecy ! My Love to LEONORA, to whom I ought to add something in Answer to her last Letter ; but Ideas of Compassion are now work'd up so strongly in my Mind,  
and

L E T T E R XVIII. 117

and those *Dew-drops of Tendernefs*, as she called them (when I wept over the little Foundling nursed at a neighbouring Cottage) rise so plentifully, that I must abruptly subscribe myself

*Your, &c. &c.*

## L E T T E R   XIX.

T O   C R I T O P H I L U S .

**I** V E R Y readily concur in your Opinion, C R I T O P H I L U S , that a Work of Criticism is the most difficult to be executed with a proper Taste of any literary Composition whatever. There is something so repugnant to the Pride of Mankind in general, something so detractive from the supposed Sagacity of every Reader to pretend to inform by the dry Method of Precept, that except an Author has all the Delicacy and artful Address imaginable, to seem to *accompany* the Judgments of those he writes for, rather than to *lead* them into Discoveries, in such a Performance, he will meet with that kind of contemptuous Treatment, which those good-natured People receive, who are ready to give their unasked Advice in the common Concerns of Life upon every Occasion. It is highly necessary therefore, in such kind of Writings, *to sacrifice liberally to the GRACES*, without whose Inspiration

spiration Learning will there degenerate into Pedantry, and the Precepts even of Wisdom pass unrelished. An Author of a didactic Piece cannot be too circumspect, not only in the pleasing Manner of addressing his Reader, but in the inferior Parts too of Composition, that the Choice of his Words, and the Arrangement of his Periods, may adorn, and not degrade the Delicacy of his Subject. For want of this Refinement we have many lamentable Instances of able Scholars having succeeded very ill in Works, where they have betrayed the greatest want of Taste and Genius, whilst they were unfortunately laborious in endeavouring to point out those Excellencies in others. I need go no farther for a Proof of this than Mr. ANTHONY BLACKWALL's \* *Introduction to the Classics*. This Man was what is generally called a good Scholar, that is, he was grammatically Master of the two dead Languages *Greek* and *Latin*, and had read over all the ancient Authors in both ; but not having by Nature or Acquisition that

\* He was a Schoolmaster at *Derby*. His Book was published in 1718.

happy Taste of distinguishing Beauties, nor a Digestion (if I may so say) to assimilate the Sense of others into his own Understanding, his Conceptions were as crude as his Address and Style were unpleasing. I remember the good old Schoolmaster, for such he was, in one place informs us, speaking of HERODOTUS and LIVY, that “ these two Princes of *Greek* “ and *Roman* History, *tell a Story*, and “ *make up* a Description with inexpressible “ Grace; and so delicately *mix great* and “ *little* Circumstances, that there is both “ the utmost Dignity and Pleasure in “ it\*.” I leave you to animadvert on the Grossness of these Metaphors, and pass on to a Specimen both of wretched Writing, and undistinguishing Taste. Having spoke much about the Insufficiency of modern Translators, to give us the Sense of ancient Authors, he goes on thus: “ Besides the “ weakening of the Sense (tho’ that be “ far the most important Consideration) “ *Greek* and *Latin* have such a noble “ *Harmony of Sound*, such Force and Dignity of Numbers, and such Delicacy of

\* Introd. to the Class. p. 36.

“ turn

“ turn in the Periods, that cannot entirely  
 “ be preserved in any Language in the  
 “ World. The *two Languages are so*  
 “ *peculiarly susceptible* of all the Graces  
 “ of Wit and Elocution, that they are  
 “ read with more Pleasure and lively  
 “ Gust, and consequently with more  
 “ Advantage, than the most perfect Tran-  
 “ slation the ablest Genius can compose,  
 “ or the strongest modern Language can  
 “ bear \*.” Now besides the aukward  
 Diction, and unharmonious Close of the  
 Period, (two Faults he reasonably might  
 be expected to avoid, when the justly ad-  
 mired Ancients were so strongly in his  
 Mind) he has huddled together his undis-  
 tinguished Commendations of the *Greek*  
 and *Latin*, and so unjustly given the Pre-  
 ference of the latter to our own copious  
 Language, with that trite profound air of  
 ridiculous Erudition, as must unavoidably  
 have those Effects upon his different Read-  
 ers, which Mr. POPE describes in his in-  
 comparable *Essay on Criticism*,

“ Such labour’d nothings in so grave a Stile,  
 “ Amaze th’ unlearn’d, and make the learned smile.”

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\* Ibid. p. 57.

But



But let the Peace of Dulness brood over such Lumber, and let us turn our Eyes to a more delightful Object, the Revival of the true Spirit of ancient Criticism in the Works of some illustrious modern Geniuses, who tread in the Steps of their ador'd Masters as far as they went, and then penetrate deeper into the Laurel Grove of Science than any of their Predecessors ever ventured. The first I shall mention is the great Author \* of *Reflexions Critiques sur la Peinture et la Poesie*; a Work, which, in the Hands of an ordinary Writer, would have been an unentertaining String of dry Reflexions upon those Arts only, but under the Magic of his masterly Pen, comprehends the most judicious Observations upon every Idea of the human Mind, in each simple and complicated Appearance. The next is the ingenious Author of the *Enquiry into the Life and Writings of HOMER* †, in which he has clearly demonstrated by irrefragable Reasons, drawn from a Conjunction of moral and natural

\* Monfr. l'Abbé du Bos.

† Mr. BL. ——— a Scotch Gentleman, who labours under the misfortune to have a similar Name to the Schoolmaster above-cited.

Causés,

Causes, that such a Poet never could arise since him in the space of two thousand seven hundred Years, for want of that happy Concurrence of Circumstances, without which even this immortal Genius himself might have been in an inferior Rank of the Muses Train. The latest that has improved our Taste and enriched our Language, is the elegant Writer \* of those *instructive Notes*, and entertaining *Commentary on HORACE's* two critical Epistles, the one to the Pisos, commonly called the *Art of Poetry*, the other to AUGUSTUS; to the latter of which is subjoined a *Discourse on Poetical Imitation*, wherein he has nobly defended the Cause of congenial Fancies in all Ages, against the ill-grounded Clamor of popular Ignorance and Envy, with the deep Spirit of Philosophy, and the warm Zeal of a Lover. — We find in the Works of these great Men, a pleasing Power of rendering every Subject interesting to the human Heart, by bringing home to our Breasts Objects seemingly the most remote, and uniting a Train of captivating

\* Mr. H — of Emanuel College, Cambridge.

Circumstances, arising naturally out of their Plans, which animates all their Writings, not unlike the amiable Group of Figures in one of POUSSIN's Landscapes, which gives a silent Lesson of Morality unawares to the Beholder, who no more than the Shepherds in the Picture\*, imagined to find, in that *Arcadian* Scene, any thing but shady Groves, clear Foun-

\* The Picture here hinted at is described by the ingenious ABBÉ DU BOS above-mentioned, which I will give the Reader in his own Words. After having observed that it was a Landscape in ancient ARCADIA, he continues; " Le tableau dont je parle représente le paysage d'une contrée riante. Au milieu l'on voit le monument d'une jeune fille morte a la fleur de son age: c'est ce qu'on connoit par la Statue de cette fille couchée sur le tombeau a la maniere des anciens. L'inscription Sepulchrale n'est que quatre mots latins: Je vivois cependant in Arcadie, *et in Arcadia ego*. Mais cette inscription si courte fait faire les plus serieuses reflexions a deux jeunes garçons et a deux jeunes filles parées de guirlandes de fleurs, et qui paroissent avoir rencontré ce monument si triste en des lieux où l'on devine bien qu'ils ne cherchoient pas un objet affligeant. Un d'entre eux fait remarquer aux autres cette inscription en la montrant du doigt, et l'on ne voit plus sur leur visage, a travers l'affliction qui s'en empare, que les restes d'une joye expirante. On s'imagine entendre les reflexions de ces jeunes personnes sur la morte qui n'épargne ni l'age ni la beauté, et contre laquelle les plus heureux climats n'ont point d'azile. On se figure ce qu'elles vont se dire de touchant lorsqu'elles seront revenues de la premiere surprise, et l'on l'applique à soi-même et a ceux pour qui l'on s'intéresse."

Refl. Crit. Sect. VI.

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tains, verdant Meadows, and other common Assemblages of a rural Prospect.—I am much obliged to you for your ingenious Observations upon that ancient Sepulchral Inscription I lately sent you ; nor would I have you ashamed if hereafter it should prove the ingenious Imitation of some Modern ; for you know the great SCALIGER himself was imposed upon in this manner by MURET, which was acknowledged by all the Learned to be a greater Proof of the Abilities of the latter, than of the want of any critical Acumen in the former. I shall expect to meet you at the Grand Emporium very soon, therefore shall add no more than that I am

*Your, &c. &c.*

L E T-

## LETTER XX.

TO EUPHEMIUS.

JOY to the World, EUPHEMIUS, that a fresh Spring of almost inexhaustible Pleasure is opened, now a mythological Key is given to the Wisdom of the Ancients. But I little thought, when I sent you the ingenious Professor's Book \*, that I should embarrass myself in a cruel Alternative, either of denying a Request of your's on one hand, or of exposing my want of Abilities to you in attempting to comply with it on the other. The Reason you assign for desiring me to draw out a *Mythological Genealogy* of TASTE, in the manner of

\* *Letters concerning Mythology* (written by the Author of the *Enquiry into the Life and Writings of HOMER*) to which Work, in comparison of the other, we may apply those Words of TULLY, Non est enim, ut in arce poni possit, quasi illa Minerva Phidiæ: sed tamen, ut ex eadem officinâ exisse appareat.

Introduct. ad Parad.

the

the Ancients, would hold good that I should turn the Tables upon you, and leave the Task in far abler Hands: for the ingenious Observations you made, whilst we were reading over together the four first Books of DIODORUS SICULUS, convince me I should spend my Time more usefully in reading an entertaining Fable of yours on this Subject, than in attempting to compose one myself. But as the Friendship subsisting betwixt us demands that I should run the hazard of giving you a disadvantageous Opinion of my Capacity, rather than of my Inclination to satisfy your Desire, I will endeavour to recall some Idea of that Philosophical Spirit which discovers itself in all your Reflections upon the Compositions of the Ancients, and entertain you, as Dependents upon great Men do their Patrons, with a Banquet of your own providing.

In a Cave of a Mountain in the Island of CRETE dwelt a Nymph called CONTEMPLATION, sprung, as the *Mythologists* report, from JUPITER, the greatest of the Gods;

Gods; for, according to their Accounts, she was conceived and leapt forth from the Brain of her Cœlestial Parent, as PALLAS did, whilst he was deeply attentive in beholding the Beauties of the Creation. In this sacred Retirement the Nymph had lived many Ages, whither several ancient Poets, Heroes, Philosophers, and Legislators frequently resorted, for no one ever left her without receiving the utmost Happiness from her divine Precepts. As APOLLO was wandering one Day over the Top of this Mountain, he chanced to light upon this heavenly Maid, whilst she was busied in her usual Employment of meditating on this stupendous System, and the divine Perfections of the great Creator of the World. Smit with her Charms, he immediately descended into the Cave, and having enjoyed her, she bore him a Son, whom the God named EUDOXUS, alluding to the noble Ideas which filled the Mother's Mind when he first beheld her. 'Tis said, as the Nymph CONTEMPLATION was one Night counting the Stars, and

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describing

describing on the Sand with a Wand their different Situations and Motions, having left the Child not far off on a Bed of Violets, that the Nightingale came and covered him with Laurel Leaves, and lulled him to Sleep with the Melody of her Song, softly modulated to the tender Ear of the list'ning Infant. About this Time the DELPHIAN ORACLE declared that a Ray of Light was descended from the SUN, and being discerped from that mighty Luminary should be spread all over *Greece, Italy, and Part of Asia-Minor* for many Ages. When EUDOXUS had passed the Years of Childhood, APOLLO being desirous not only to instruct him in the abstruser Knowledge of his Mother, but to unite in his Education a thorough Relish of such other Arts and Sciences, as might render him a Benefactor to Mankind in general, and his favourite Nation the *Greeks* in particular, he took the Boy to his own beloved Seat of Retirement, and committed his Darling Charge to the Care of the NINE MUSES, and their Sisters the Heavenly GRACES.

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Here



Here EUDOXUS was instructed, first how the Great ARCHITECT of the Creation divided the warring Elements, and out of CHAOS formed by his Plastic Mandate the unmeasurable Frame of this stupendous Universe. Next, how the refulgent Source of Light and Heat, the Sun, sprung thro' the blue Serene of Heaven, and being fixed immoveable in the Center of all, drew round his glorious Orb those inferior Globes, whose certain and unerring Courses, in unchangeable Periods of Time, form that ætherial Harmony imperceptible to all Beings but the Inhabitants of Heaven. Then he was told how the oblique Position of this our Earth in its annual Progress caused the Delightful Revolutions of Seasons; how the soft descending Rains and genial Warmth of Spring, opened the relenting Earth, called forth the infant Buds, and afterwards unfolded all the vegetable Pride of Flowers and Blossoms; how the more perpendicular Rays of Heat ripened the rising Harvest in Summer; how Autumn gloried in the regal Hue of it's purple Vintage;

Vintage; and lastly, how the sterile Winter itself was as useful to Mortals as the other teeming Seasons, by affording in its cold Embraces the requisite Rest to the sleeping Vegetables, which thereby gain fresh Vigour to renew their Species, and to perpetuate Sustenance to all Animals, in the same Rotation, till Time shall be no more. From this general Knowledge of Nature, he was led to enquire into the Construction of particular Parts, the Bodies of Animals, and especially those of the human Race; to discover the Causes of Pain and Disease, and by what Methods to restore them to their pristine Beauty and internal Harmony called Health, and to recall the natural original Sensations of Ease and Pleasure. When the DAUGHTERS of MEMORY had fully instructed EUDOXUS, as APOLLO had directed them, in every Branch of this Knowledge, they brought him by degrees to conceive that an æthereal Spirit was for a while united with the human Body; how it was agitated by different Passions whilst in this Conjunction;

tion ; and then after Solution, the Body should return to its kindred Dust, out of which it was formed, and the Soul to a separate State of Happiness or Misery, according as it acted in this probationary State on Earth. Having taken this View of Man in the abstract with all his Wants and Infirmities, the MUSES, last of all, gave their Disciple a thorough Insight into the human Race in Society, where, by the Goodness of the first Author of all Things, these very Deficiencies of Individuals united the whole Species, and the mutual Supply of each others Wants linked all Degrees into one irrefragable Chain together, each different Part of which reciprocally depended upon the other, from the Beginning to the End. They taught him too, by way of Amusement, the Use and Power of Music, Painting, and Poetry, the first of which could assuage mental Agony ; the second revive past Pleasures in beholding beautiful Objects ; and the third inspire by a true Love of Virtue, by perpetuating the rever'd Memory of those who had been Ornaments to our Species.

EUDOXUS,

EUDOXUS, being at length quite accomplished in every Art and Science, became enamoured of one of the GRACES, who returned his Passion with mutual Ardor. One Day they took an Opportunity, whilst the other two were busied in sporting with FLORA and her train of ZEPHYRS, to gratify their Desires in a Cave of Mount IDA. The Offspring of their Embraces was a Daughter, whom the fond Parents named CALOCAGATHIA. This Nymph, who inherited all the Knowledge of her Father, and all the *Charms* of her Mother, became, as she grew up, the chief Favourite both of Gods and Men. In the cœlestial Banquets she always sat next to VENUS, and on Earth had the Honour attributed to her of inspiring whatever was uncommonly beautiful in Morals, Arts, and Sciences.

In this manner, my dear EUPHEMIUS, the ancient Mythologists would have drawn the Genealogy of TASTE, making her the Daughter of one of the GRACES, begot by KNOWLEDGE, who was the Son of CONTEMPLATION. the Truth of this

K 3 figurative

figurative Representation you may easily prove by comparing it with the History of your own Mind, where you can trace the Goddess from her Birth, to the full Charms of her ripeſt Age. Adieu, my Friend, and may ſhe ſtill attend you thro' Life in every Purſuit, whether in Arts, Sciences, Morals, or Religion. I am

*Your, &c. &c.*

The End of the LETTERS.

# ESSAYS

ON

SEVERAL SUBJECTS.



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# ESSAYS

ON

## SEVERAL SUBJECTS.

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### ESSAY I.

#### On EDUCATION.

**L**IFE, as CEBES \* paints it, is a large Mansion, and Infancy the Entrance into it, where ten thousand *Fancies* and *Opinions* of different kinds are continually waiting to allure every new Comer to their respective Apartments: 'tis the Duty therefore of Parents, like the good Genius he describes, to inform them which of

\* In the mythological Picture.

these



these are invested with true, and which with fallacious Appearances. But there is a Defect too often in the manner used to attain this desirable End ; for Austerity and Rigour are indiscriminately exerted toward the Good and the Bad, the Generous and the Froward ; so that very frequently the Punishments which are intended to drive them by Force from Vice, give them a Disgust to Virtue, which, properly recommended, has Charms sufficient, when known, to attract the Mind without any *secondary* Motive.

In that polite Age, when *Greece* was in all her Glory, there lived at *Athens* a noble Citizen named DEMOCRITUS ; whom Affluence of Fortune, Generosity of Temper, and Extent of Knowledge, made the Delight of the Poor, an Example to the Rich, a Benefactor to the Distressed, and an Ornament to his Country. But amidst all the Blessings Power and Virtue could bestow, he was suddenly rendered the most miserable of Men, by the Death of his Wife ASPASIA, who dying in Childbed, left him the Consolation alone of being Father to an Infant  
which

which was a living Image of its deceased Mother. It was a long time before his Philosophy could get the better of his immoderate Grief; but his Passion being allayed by Degrees, he resumed the Man, and submitted again to the Dictates of Reason. His Thoughts now wholly turned on the Education of his Son EUPHEMION (for so he called the Boy) whose very dawn of Infancy promised the greatest Splendor; but considering that the Vivacity of his Temper would greatly expose him to the Seductions of the World, he would often, as the Child sat playing on his Lap, mix an anxious Tear with the Smiles of paternal Pleasure. When EUPHEMION was past his Childhood, the prudent DEMOCRITUS thought of an Expedient to make Pleasure the Passage to Virtue, as Virtue was the only one to *real* Pleasure; for knowing, from his own past Conduct, the Propensity of Youth to Voluptuousness, he made *that* the Enforcement of his Precepts, which generally is the Bane to all Morality. As they were walking together in a Gallery of Pictures, Behold, my Son, says the Father, (ob-

serving

serving his Inclination to Women) that Representation of perfect Beauty embracing with no small Extacy a young Man that kneels before her. Methinks, cries *Euphemion*, interrupting him, I can read in the Painting the greatest Transport of Soul; and sure he has sufficient Reason to appear so enraptured, when the Master-piece of Heaven is in his Possession. You speak, continues *Democritus*, as if you envied his Situation, and with too much Warmth and Enthusiasm, of Objects that are so easily to be obtained. To be obtained! replied *Euphemion*; by what Means, and by whom? If it is in my Power, O tell me the Way, for it will make your Son the happiest of Mortals. Alas! said the Father, sighing, I'm afraid the Impatience of your Temper will never suffer you to undergo the Self-denial and Delay that is requisite before you can arrive at such a height of Felicity. The Boy still urging his Request with more Vehemence than ever, *Democritus* began in the following Manner. Since you press me so earnestly to instruct you in a Mystery that if observed will procure you an Original equal  
to

to that Representation, you must be very cautious, when once you are initiated, not to deviate in the least from the divine Institution, nor to divulge the Secret; for the Delinquent, in such Cases, is always punished with Death, by the Deity to whom the Temple of those Rites are dedicated. The Story then, which never is told to any but those who are resolved to follow the great Example, is this. The young Man you see there was a Native of *Cyprus*, who, being extremely addicted to Women, fell desperately in Love with an ideal Beauty, the Offspring of his own Imagination. As he was sitting one Day by the side of a Fountain, sighing for the visionary Object of his Desires, he fell asleep, and dreamt that *DIANA* descended to him from a Cloud, and promised him the actual Enjoyment of his Wishes, provided he retired immediately to *Ephesus*, and during the Space of four Years lived in Chastity, and applied himself to the Cultivation of his Mind, according to the Precepts of Philosophy. The Vision seemed so strong to the young Lover, that he complied with the celestial

Admo-

Admonition, and banishing from his Thoughts, as soon as possible, all voluptuous Desires, he repaired to the Place where the Goddess commanded him to go. At the End of four Years, when he had faithfully compleated the probationary State, he was transported back again in his Sleep to the Fountain where he first saw the Deity, and awakening suddenly, found, to his no small Surprize, that beautiful Virgin, the Reward of his Labours, embracing him in the Manner described by the Artist. This, my Son, afterwards became a religious Mystery, and is (since you are acquainted with the Rise of it) the Test which you must now inevitably undergo. Divest yourself therefore for a while of all the Affections which you have hitherto contracted, and vie with the resolute *Cyprian*, that you may participate his Bliss. EUPHEMION, who was all this Time attentive to what his Father said, could not help expressing some Concern at so severe an Injunction; however, recollecting that he was only to curb his Passion for the present, in order to give a greater Loofe to it hereafter, he  
 resolved

resolved from that Hour to begin the Trial. Accordingly, at the Age of fifteen he retired from all Objects that might in the least tend to divert his Mind from Philosophy. The first Year was spent in continual Struggles between Passion and Reason ; the second made his solitary Life somewhat more agreeable ; the third afforded real Pleasure in the Pursuit, exclusive of the Object pursued ; and the fourth compleated the happy Delusion, to render him, by habitual Study, entirely Master of himself. At the Expiration of the Term, he seemed very little solicitous about the Original Inducement ; but recollecting some Circumstances of the promised *Fair*, he enquired of his Father one Day, in a ludicrous Manner, when he should possess the Nymph in reward of his Labours. To which DEMOCRITUS replied : My Son, the Account I gave you of the *Cyprian*, as you seem already to understand, was entirely fabulous ; the whole Picture is an ingenious Allegory. I used this Device to lead you imperceptibly into the Path of true Pleasure, and to make your Life an Explanation of those

two

two Figures. The one is supposed to be *Happiness*, the Daughter of *Virtue* and *Moderation*; the other the Emblem of human Life courting her Embrace, whom she never fails to caress with mutual Affection, when conducted by her celestial Parents. You expected only a fugitive Pleasure, as the Recompence of your Perseverance, but are now in Possession of a permanent one, that will attend you through Life with unchangeable Fidelity.

## E S S A Y II.

## On the POWER of HABIT.

*Ægro in corde senescit.* Juv.

**A**MONG the many ingenious Essays, that have been written upon Education, it has often surpris'd me, not to find a greater Stress laid upon the Danger of contracting ill Habits, which, once acquired, survive the Passions which originally created them, and even govern Reason herself, after those rebellious Subjects have been brought to Obedience. Some modern Authors, who have very justly gained an immortal Reputation by their other Writings, have either totally neglected this important Point, or slightly discuss'd it, as a thing little necessary, and substituted Physical Prescriptions for the Management of the Body, instead of Moral Precepts for the Improvement of the Mind. But even among others, who have more judiciously treated this Subject, and have attended solely to the Cultiva-

L tion



tion of the Understanding, too little Care has been had to the early Management of the Heart, and especially to inspire it with a necessary Caution against the Enchantments of Habit. I dare say, there is no one but sees, even in the small Circle of his Acquaintance, either the ridiculous or mischievous Effects of it; which, tho' perhaps casually contracted, yet nourished by Time, first gains by Degrees a Familiarity with the Breast, and at length uncontrollably usurps a despotick Power over Head and Heart. In Children, therefore, whose Minds, like Wax, are subject to the slightest Impressions, every Action should carefully be observed, and, if frequently repeated (as the Repetition of an Action is the tacit Approbation of it) it is the principal Duty of a Parent to find out the Source, and encourage, or restrain the Inclination, as it agrees with, or deviates from, Virtue.

Antiquity affords two most beautiful Representations of the Nature of Virtue and vicious Pleasure, and of all the mental Attendants on both. The one is **PRODICUS's** Fable of the Choice of **HERCULES**,  
told

told by SOCRATES in the *Memorabilia* of XENOPHON: The other a Description of a mythological Picture, in the Temple of SATURN, invented by CEBES, the *Theban*, the Disciple of SOCRATES. The former paints VIRTUE and PLEASURE in their proper Colours, the latter informs us how we are often deceived by their fallacious Appearances; and by personalizing the Affections of the Mind, brings the whole Court, as it were, of both, before our Eyes, and then instructs us how to shun the Delusions of the one, and follow the Society of the other to the Seat of Happiness. Upon these two Plans I have formed a third, on the irresistible Force of Habit; which I look upon as a proper Supplement to both. If it gives either Delight or Instruction to the Reader, his Praise is due to PRODICUS, to whom I am indebted, tho' not for the Invention, yet totally for the allegorical Design of the Fable. I call, therefore, on him, as LUCRETIVS did heretofore on his Master EPICURUS.

Te sequor, o Graiæ gentis decus, inque tuis nunc  
Fixa pedum pono pressis vestigia signis,

L 2

Non

Non ita certandi cupidus, quam propter amorem,  
Quod te imitari aveo.

HIEROPHILUS, an ancient King of *Egypt*, in whose Reign hieroglyphical Learning arrived at its utmost Perfection, thro' which the Youth of the Kingdom were instructed in the Mysteries of their Religion, and the social Duties of Morality, had a Son, named EUETHES, a Prince naturally of the most humane and benevolent Disposition; but being indued at the same time with such violent Passions, as generally accompany great Minds, he was often in his Infancy, ere Reason had assumed her Empire, precipitated by them into an habitual Fondness for those things, that would have proved destructive to his Happiness, and a like Disrelish for Others, that were most conducive to it. This unhappy Temper, no doubt, gave great Uneasiness to his tender Father, who was not only adored by his Subjects for an impartial Distribution of Justice, and courted by neighbouring Potentates for his profound Skill in Politics as a Monarch, but admired by all the World for his pure Knowledge of Religion

Religion and Morality, and the exemplary Lesson he afforded, in his own spotless Life, of both, as a Man. The good old King, therefore, sought, by all Methods, to reclaim the Impetuosity of his Son, before the casual turn of HABIT should have rooted the Weed of Vice too deeply into so rich a Soil ever after to be eradicated by Wisdom. It was his daily Employment to give the Child the most pleasing Ideas of Virtue, under the entertaining Forms of probable Fiction; for unadorned Precepts have been found to avail little, not only with Children, but even with Men, those Children of a larger Growth; when by the pious Fraud of a well-told Fable they have been imperceptibly deceived into Virtue. However EUTHES, tho' he would frequently listen, and improve too by the Doctrines of his Father, did as often, thro' his easy Nature, lapse again into dangerous Follies; then what he once fixed his Inclination upon, the Violence of his Passions urged him on to pursue with the most unremitted Resolution, and Habit still confirmed the Desire. Nevertheless, his good Sense

L 3

would

would many times condemn his Proceedings in the cool Hours of Reflection, and again be treated like a faithful Servant, heard, approved of at first, and then discarded afterwards, when the Treachery of false Friends had got the Ascendant. Such was the Conduct of this young *Egyptian*, till he was sixteen Years old; at which age, according to the Custom of the Country, the young Men were initiated, at the Temple of MEMPHIS, into the holy Mysteries. When the Day came that was appointed for that annual Ceremony, HIEROPHILUS, who was grand Mystagogue as well as King, (for of old the Offices of King and Priest were united) had contrived a particular Apartment in the subterraneous Passages of the Temple, in which, after he had shewn his Son the usual Institutions, and taught him the sacred Stories, he proposed to instruct him in the more interesting History of the human Heart. Accordingly EUETHES, at the Time appointed, was led into this Apartment, attended only by his Father, who had been all the Day near him, to explain the different Forms that presented

ed themselves before him. As soon as they were seated, and the Glimmering of a Lamp had broke thro' the Darkneſs that before ſurrounded them, and thrown a partial Light upon a large Paſſage, thro' which the Performers of the Show were to paſs, there appeared a Youth ſurrounded by a Crowd of different Figures, that all ſeemed aſſiduous to take him under their Protection. This motley Group was led up in two ſeparate Parties, by two Leaders of female Forms, who looked upon each other with the Air of inveterate Rivalſhip. The one had a looſe, ſmiling Aſpect, fantaſtically dreſſed, and adorned all over with Wreaths of Flowers. Her Train was compoſed of Boys with Bows in their Hands, and Wings on their Shoulders, and a confuſed Crowd of Men and Women of various Complexions, ſome crowned with Ivy and Vine Leaves, and others Dancing round them with all the rapturous Signs of the moſt intoxicating Joy. The other female Chieftain had the moſt ſerious Deportment, with all the Marks of Royalty in her Countenance; ſhe was cloathed in a plain but elegant

L. 4                      Robe,

Robe, which flowed gracefully behind her. The Attendants imitated her Behaviour, and watched her Eye with the most dutiful Observance, upon all occasions. Some had Crowns of Gold upon their Heads; some Helmets, with Lances in their Hands; some bore the Instruments of Arts and Sciences, as Quadrants, Globes, Pencils, Harps, &c. some carried the sacred Table of the Laws, and others seemed engaged in conjugal Love, Friendship, and other tender Duties of a more retired, private Life. Behind them all there came two Men, who seemed, by their likenesses, in many respects, to be Brothers, but in others the most irreconcilable Enemies; the Employment of both was to keep together the particular Company each belonged to, and to prevent any of that Society from mixing with the other. They had very venerable Aspects, and the Influence they possessed, not only over the Crowd, but sometimes over the Leaders themselves, was greatly remarkable. Each had in his Hand a Chain, with which he compelled, if by chance occasion required it, the Rebellious to return,

turn, and confined them to their Allegiance ; the one was Iron, which not a little tortured and gauled the Wearers ; the other Silk, with which the Delinquents were gently brought back again, and resigned over to the more cogent Bonds of their own Reason. 'Twas observable, however, that few or none ever escaped the Power of these assiduous Guardians, who at first allured them into their Service with the Caresses of a Parent ; and though the one still continued such Behaviour, the other intimidated them from flying from the Slavery with the Menaces of a Tyrant. The Youth, amidst the Sollicitations of both Parties, seemed awhile suspended. The female Leader of one Side pointed to a Temple, painted on the Wall, on the Summit of a high and rough Mountain, the ascent to which was difficult, but the Top once attained, the Situation commanded all the Regions round about, and afforded the Spectator the most delightful Prospect. The other Female endeavoured to divert his Attention from that toilsome Pursuit, and directed his Eyes to another Temple that lay



lay in a most delicious Valley, the Inhabitants and Votaries of which passed their Time in the most pleasurable Indolence and heart-enfeebling Recreations. At length the latter prevailed, and with no small Air of Triumph delivered the Youth over to the Guardian of her Attendants, who immediately took him into his Custody. As soon as this Contest was over, there entered another Youth of a more reserved Aspect, and less sanguine Complexion, than the former. At his Entrance the two Crowds swarmed round him, as they had done by the other, and after the same warm Contention the other Party prevailed in its turn, and delivered him over to the more parental Tuition of their respective Guardian. After this mutual Success the whole Group disappeared, and led off their new Votaries. The Partition, like a Theatrical Scene, then opened, and discovered behind an illuminated Grove. Each Party entered afresh from different Sides of the Plain, and took their allotted Station. The first Youth, who had entered into the Service of that frantick Mob, seemed highly delighted

lighted with his Company, and expressed his Joy in irregular Sallies of unnatural Laughter, and other Demonstrations of Rapture and Exstasy. The other, with a most studious Attention to the Instruction of his Companions, decently denoted the calm Satisfaction of his Mind in a silent Admiration of their Precepts. Whilst both were differently employed, a beautiful Woman, arrayed in White, descended from above, and waving a golden Wand, the whole Scene was instantly changed. The left side of the Grove, which was possessed by those noisy Votaries of airy Joy, withered away into the most wintry, melancholy Prospect; instead of Looks of Gaiety, and the Sound of Rejoicing, nought appeared but Visages of Despair, and nought was heard but the Lamentations of Anguish. The betrayed Youth, the former Votary of these Plains, affrighted at this sudden and horrid Alteration, was immediately preparing to make his Escape, when the Guardian, as before described, attended by a Train of the most death-like Figures, bound him down with his Iron Chain, for ever to be  
tormented

tormented at the Foot of the Seat of his delusive, destructive, Goddess. On the other hand, the opposite Groves bloomed afresh with vernal Verdure, Content and Happiness appeared in the Faces of all, and the prudent Youth, who had made so good a Choice, with filial Reverence and Pleasure walked by the Side of his faithful Guardian, and gratefully paid a willing Obedience at the Throne of his beneficent Goddess. As soon as this Representation was over, EUETHES, with the liveliest Emotion, asked his Father the Explanation of the whole Mystery; but before the good old King could make him an Answer to his first Question, he added, with Tears in his Eyes, must that unfortunate Youth be doomed to Misery for ever? Alas! for ever, replied HIEROPHILUS; but if, my Son, you'll be attentive to the Account, and suspend your fruitless Grief to the Conclusion, it will, perhaps, fully repay your Trouble, and teach you the true Road to Happiness, by detecting the Errors of others. This then is an Explanation of the fictitious

Scene

Scene before you. The large Passage you first saw, represents LIFE; the first Youth a Soul just entering into it, prone to libidinous Thoughts; the second, another inclined to virtuous Pursuits. The two Females, attended and habited differently, were VIRTUE and PLEASURE; and the two Men of fraternal Likeness, who compelled the Attendants of both to keep their Allegiance to their respective Mistresses, were GOOD-HABIT and ILL-HABIT, who (according to the allegorical Genealogy of our EGYPTIAN Forefathers) were the Offspring of *Chance*, begot upon COMPLEXION, and carefully fostered by *Time* in the Cave of CONSTANCY. The beautiful Woman arrayed in White was *Truth*, the Touch of whose Wand no Falshood can endure, but Returns of Force, however disguised, immediately to its own Likeness. You have seen the false, seducing Appearance of vicious Pleasure, and the melancholy Consequences of yielding to her Allurements; you have seen that her Followers, however for a while they may assume the deceitful Air

of Joy, are in the End nought but DISEASE and CALAMITY; and above all, I hope you have remarked, how impossible it is for a Wretch to extricate himself out of this miserable Society, when ILL-HABIT, their constant Attendant, has bound him down with that irrefragable Chain of Iron. The horrid Aspect of that Tyrant will, I hope, deter you as much from giving way to the Seductions of Vice, as the parental Fondness of GOOD-HABIT will induce you to become a Votary to Virtue. This, my Son, though embellished by Fiction, is a true History of the human Mind; so far was my Duty to inform, the rest is yours to execute. He was going on, when EUETHES eagerly interrupted him: O my Father, how shall I ever repay this fresh Instance of your paternal Love, and now successful Diligence to save me from that irremeable Gulph of Misery, in which my Passions had almost plunged me! Yes, certainly, 'tis my indispensable Duty, as well as Interest, to put in practice such sacred Lessons, of Morality; and the Pleasure of my future Life shall consist alone in becoming,

coming, as near as I am able, an Example of those Precepts you have often so divinely inculcated. The young Prince fully performed his Promise, and though the natural Violence of his Temper would sometimes at first a little sway him towards Pleasure, an *habitual* Perseverance in Virtue at length totally overcame his Passions, and he lived to verify, in his own Character, the Doctrine of HIEROPHILUS, that the Power of HABIT, either *good* or *ill*, triumphs over all Things.

## E S S A Y III.

## On GOOD and BEAUTY.

Συ δ' οἶσι ἄλλο μὲν ἀγαθόν, ἄλλο δὲ καλὸν εἶναι; ἐκ  
οὐθ', ὅτι πρὸς ταῦτα πάντα καλὰ τε καὶ ἀγαθὰ εἰσι;  
Xen. Men.

**T**HERE is no Study so improving and entertaining to the Human Mind, as an Enquiry into the final Cause of all rational Pleasure; to trace to its Source the Reason why Matter acts in such various Ways thro' the Inlets of the *Senses* upon the *Understanding*, and affords such infinite Delight to the intermediate Powers of *Imagination*. By reasoning thus from the Effect to the Efficient, we naturally become acquainted with the Conceptions of the great AUTHOR of all Things; we transfer as it were the Excellence of his Works into our Manners, and grow imperceptibly Good and Virtuous (which is moral Comeliness) by being

ing familiarized to the Beauty of external Objects. *Nature*, the Substitute of Heaven, agreeable to the divine Attributes, has calculated all Things for universal Convenience; every Being that obeys *her* Dictates partakes of the general Good, and the Deviation alone from them constitutes particular Evil; so that Vice in Morals is destructive to Pleasure, and Disorder in Matter cancels Beauty. *Nature* therefore, in the Enquiry concerning *Good* and *Beauty*, which I shall prove to be the same, must be the Criterion to go by. Enter into the Schools of the Painters and Sculptors, ask upon what Rules their Skill is founded, and what declares the Perfection of their Performances? The Artists will tell you, that such a Statue or Picture has no intrinsic Beauty in itself, but is relative to another Object, the Similitude to which is made the *Venus* of the *Art*; the Thing therefore represented regulates our Esteem. Whence then does *that* derive this primary Excellence? From itself without any Reference to remoter Beings? No, certainly. Every Object round has a

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Share,



Share, and *it* is more or less *Good* and *Beautiful*, as it corresponds to them, and they to others to Infinity. Whatever then is proportionable and harmonious, is good; every thing that is so, is *natural*; we judge of *Beauty* by *Nature*, consequently *Good* and *Beauty* are the same. Thus we form our Opinion of an Image. Every Limb and Feature ought to agree with the whole in Size, Age, Sex, &c. and this is called *Symmetry*; this *Symmetry* is most perfect when made for the Use and Strength of the Species, and that Use produces *Beauty*. It is the same not only thro' all the Arts and the original Objects of Nature, but may be perceived too in Characters, and Manners; for what is Virtue but Moral Proportion, and the just Performance of the Part in Society assigned you to act without Diminution or Addition? Every one who forms his Life upon this Plan, may truly be said, without straining Language, to live *beautifully*. It now remains to be enquired, tho' *Good* and *Beauty* are the same,  
 why

why they affect the Mind with Pleasure, and from whence arises that Disgust at Evil and Deformity ; for there is in both Cases an instantaneous Effect exclusive of Reflection. There is in Human Nature a Power independent of the rest, called the *Internal Sense*, all perfect and harmonious, which, as it proceeds from the Fountain of Good, remains for ever pure and untainted. *External Beauty*, being the infallible and inseparable Companion of *Good*, bears a fraternal Likeness to that mental Comeliness or Order ; and as a Note on one Lute being touched, the Unison of another tho' unmoved will answer to it, so the similar Perfection within is responsive to that outward Proportion ; and Disgust in like Manner is created by an analogous Discord that *Evil* and *Deformity* bear to the virtuous and beautiful Propensity of the Soul. I doubt not but it will be objected, that there are many who deviate from this Rule in their Actions, to whom Vice in Morals, and monstrous Appearances in Nature, seem

M 2                      delightful.

dèlightful. But let us consider, that this proceeds from the Deception of *Fancy* ; the *Internal Sense* always judges right according as Things are represented ; and it would be as just to blame the *natural Eye*, when (as we read in fabulous Accounts) it mistakes a Desert for a Paradise, converted by a Magician, as to think the *intellectual* one deficient, when deceived by *that Sorceress* ; for by *her Wand* the *Monstrous* is changed into the *Wonderful* and *New*, and *Vice* becomes *Ease*, *Pleasure*, and *Power*. I shall have recourse to the following Fable more fully to illustrate these Truths.

As the Human *Soul* was just entered into that State we call *Life*, and was wandering in search of *Happiness*, two Females appeared of different Forms. The One was called *Evil* or *Deformity*, the Daughter of *CHAOS*, the Offspring of the *Furies* ; the other *Good* or *Beauty*, the Daughter of *Nature*, the Offspring of the *Gods*. The Former, to conceal the Uglinefs of her Person, had borrowed all  
the

the Ornaments PLUTUS could bestow, and was assisted by a delusive Glass that *Fancy* held before her. The Latter wore the Garments of *Simplicity*, and was supported by *Truth*. As soon as the First saw the young Stranger, she ran and addressed him in the following Manner :  
 “ How fortunate, O Youth, are you to  
 “ meet me, who am come to conduct  
 “ you to the Palace of *Happiness* ! In  
 “ yonder Plain, where all the Riches of  
 “ the East are lavishly bestowed, the  
 “ Goddess resides ; she is constantly at-  
 “ tended by the *Loves* and *Graces*, and  
 “ their Mother, the fair VOLUPTA, offers  
 “ her downy Couch to the Votaries to  
 “ rest on, whilst BACCHUS presents his  
 “ Cup of Delight : *Power* stands at her  
 “ right Hand, and *Grandeur* at her Left,  
 “ and the Frowns of *Care*, and Wrin-  
 “ kles of *Industry*, are banished the joyful  
 “ Regions.” When she had done speak-  
 ing, the Youth turned his Eyes and be-  
 held a stately Building of an *Asiatic* Order ;  
 Satyrs, Mermaids, and Beasts of hetero-  
 geneous Kinds supported the Roof, and

all the Ornaments were such as never existed but in a wild Dream. But what attracted his Attention the most, was the inebriated Pleasure that appeared thro' the vast Concourse of People of all Sorts that attended the pretended Deity ; some expressed uncommon Transport in the Possession of a Sceptre, others shewed Signs of greater Rapture in the Arms of a beautiful Woman, and many yawned out a more indolent Satisfaction in a Posture of Repose. As he was beholding this Group of Figures, the other Female came up, and seeing him not a little pleased with his Prospect, " Behold, said she, I am the only Parent of Happiness ; let not the false Appearance of that Imposture delude you into Misery." Upon saying which, her Attendant *Truth* struck the Palace with her Wand, whose Touch no Falshood can bear, and immediately the stately Domes were turned into a frightful Ruin ; what before appeared the Residence of *Pleasure*, seemed then the Court of *Disease* ; the Laughs of Riot became the Groans of Anguish ; *Power*,  
that

that looked so alluring and majestic, was sunk into *Tyranny*, with Scorpions in her Bosom that stung her to Distraction ; all the rest underwent an equal Change, and appeared in their proper Shapes. The Youth immediately abashed and frightened, fled from this horrid Company, and sought for Safety in the Arms of his *Protectress*, who taking him by the Hand, and chearing him with her Smiles, resumed her Speech to him as follows: “ See,  
 “ said she, the Inchantress and her hellish  
 “ Crew are vanished, there is nothing  
 “ more to fear. I am the Guardian Ge-  
 “ nius of this Place, and never fail to  
 “ guide those who seek me, to the Tem-  
 “ ple of *true Happiness*. That Goddess  
 “ is not attended, as you lately imagined,  
 “ nor surrounded by Noise and Riot, but  
 “ sits enthroned in the silent Vale of So-  
 “ litude, where *Peace* and *Contemplation*  
 “ administer unto her, and the lawrelled  
 “ Sisterhood of *Art* and *Science* celebrate  
 “ her Praise. There the lovely Family  
 “ of *Social Virtues* dwell, and their great  
 “ Parent *Charity*, perpetually exercises  
 M 4 “ them

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“ them in their heavenly Duty; *Health*  
“ and Order guard the Altar, and *Con-*  
“ *tent* offers the Balm of Bliss to all the  
“ Votaries.”

ESSAY

## E S S A Y IV.

On SELF-LOVE. A FABLE.

WHEN I consider the natural Propensity of human Nature to Good, I am often greatly surprized how the Power of Education is able to subvert it; but it raises my Indignation, that Superstition and idle Legends can cast such a Film over the Intellectual Eye, at to render it in a great Measure incapable of extending it's View beyond the little circumscribed Limits of what belongs *merely* to *Man*. 'Tis this Counter-Knowledge, that makes us by Degrees become selfish and unsocial, by confining the Design and Benevolence of Providence to a part of the Universe, which in Comparifon to the whole System, is no more than a single Grain of Sand to the Earth itself; for when once we have begun to excludè our Planet by Superiority from the rest, and to regard the other Luminaries as existing only to serve ours, we presently proceed to bring the



the Thought nearer Home, by looking upon the Country we casually were born in, then the Family we come from, and at length, ourselves alone, as the principal Object of divine Care. This is the Bane of all Morality, and from this plentiful Source of Evils flow *Pride*, *Ill-Nature*, and that Parent of active Vices, *Uncharitableness*. Contrary Thoughts therefore must be productive of contrary Effects; and I dare say, every one who has experienced the Light of useful Learning and true Religion, will agree with me, that nothing tends more to better the Heart, as well as enlarge the Understanding, than to carry our Thoughts as far as we are able into Immensity, and to meditate on the Attributes of the Deity, from whom all *Wisdom proceeds*, and in whom it ends; which will necessarily lead us to consider the whole Solar System as no more than a single Atom in Subjection to the universal Plan of divine Government! What then is Man!—The *Arabians*, who convey all their Learning, their moral and religious Precepts, through Fables, relate the

the following Story, as an instructive Lesson on this Subject.

There lived in the Vale of *Koritz*, a Hermit named AKALLAH, who by the Power of a Talisman could convert any Animal whatsoever into another of a different Species. His Life being as pure as his Knowledge was extensive, he presently became famous ever the whole East, and all the Youth of the adjacent Countries came to him for Instruction. Among the rest, the Son of the King of *Thebet* was placed by his Father under the Tuition of this celebrated Philosopher. MONOPHAZ, for that was the Name of the young Prince, was of a proud, selfish, and cruel Disposition; he looked upon the other Nations of the Earth, as tributary Vassals to his Power, and upon his Father's Subjects, as the abject Slaves of his Pleasure. KALAPHAS, the good old King, who tenderly loved his People as a Parent, would often lament within himself the terrible Prospect they had before them, when he anticipated the Calamities that were likely to ensue after his Death,

Death, under the Reign of his Successor ; however, that nothing should be wanting to contribute to their Welfare, or that of his Son, he took all the Methods possible to render the young Prince more humane and tractable ; but when nothing availed, he at last determined to send him as abovementioned, to the great Philosopher and Magician AKALLAH. Accordingly when MONOPHAZ was arrived at a little Village, where the Pupils of Distinction generally resided, he sent to command the Preceptor to come to him. AKALLAH, who both knew by his Art, and was previously informed of the Temper of his royal Disciple ; told the Messenger, that though his Birth and Fortune set a Distinction between the rest of Mankind, yet Wisdom claimed a Superiority by Nature over all ; and though the Prince of *Thebet* had been accustomed to command the Great ones of the Earth, it was now his Turn to obey and attend the Will of his Master. As soon as MONOPHAZ received this Message, which breathed a Spirit of Liberty and Philosophy, more than what he had been used to, he was  
greatly

greatly enraged against the Hermit, and repairing to his Cave with the Servants that attended him, resolved to make the good old Man fall a Victim to his Resentment. AKALLAH, being apprized of the young Prince's Design, waited patiently for his coming, upon whose appearance with a drawn Sword in his Hand, he touched the Talisman, and MONOPHAZ was instantly metamorphosed into an Emmet. The Attendants, upon the sudden Disappearance of their Master, were greatly astonished, which the Hermit perceiving; " Behold ! said he, pointing to the Ground, that Insect which  
 " you see crawling on the Earth, was  
 " once MONOPHAZ, your Lord, who  
 " was to reign uncontrollable over the  
 " Lives of Millions, but is now reduced,  
 " by the Power of the Almighty, to lie  
 " with Reptiles in the Dust ; for before  
 " his Presence, who created every Being  
 " for universal Good, and not selfish Delight, the greatest Monarch upon the  
 " Globe is no more than the smallest  
 " Mote fluttering in the Meridian Sun.  
 " Learn hence, continued he, young  
 " Prince

“ Prince (looking down upon the Em-  
 “ met) that those alone are distinguished  
 “ by his present and future Favour, who  
 “ correspond with his great Design of  
 “ promoting the Good of all his Crea-  
 “ tures, and guide their Lives by the  
 “ unerring Dictates of Reason, and the  
 “ tender Suggestions of Humanity. ’Tis  
 “ in my Power, whom you lately so  
 “ threatened in your Wrath, to make  
 “ you continue in this Body, as a Punish-  
 “ ment for the rash Attempt ; but as I  
 “ perceive by my Art, that there will  
 “ be a thorough Reformation of your  
 “ Mind with the Change of your Shape,  
 “ and that your future Conduct will be  
 “ both a Blessing to yourself and the  
 “ rest of Mankind ; you shall imme-  
 “ diately be conveyed back again in  
 “ your own Form, with your Attend-  
 “ ants, to the Court of your Father at  
 “ *Thebet*.” Having said this, AKALLAH  
 touched the Talisman, by which MONO-  
 PHAZ found himself where the Magician  
 promised to convey him ; and being  
 convinced, by this Experiment, of the  
 Weakness and Insufficiency of Man in  
 Comparison

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Comparifon to the Power of Heaven,  
he became afterwards, by his Example,  
a living Precept of Goodnefs to the reft  
of the World.

ESSAY

## E S S A Y V.

*On TRUE and FALSE RELIGION.*

*Cum multæ res in Philosophia nequaquam  
fatis adhuc explicatæ sunt, tum perdiffi-  
cilis, Brute, quod tu minime ignoras, &  
perobscura quæstio est de Natura De-  
orum: quæ ad agnitionem animi pul-  
cherrima est, & ad moderandam RE-  
LIGIONEM necessaria.*

Cic. de Nat. Deor.

OF all the Comforts which the great Creator has bestowed upon Mankind, the early *Love* and *Admiration* of his Perfections, which he implanted in us, called RELIGION, is the most delightful ; for what can more exhilarate Life, than the constant Exercise of our rational Faculties, in contemplating upon the Attributes of an Almighty Being, whose Power is guided by universal Benevolence? Nothing upon Earth can be more heavenly than a Worship of this Sort,

Sort, where Gratitude leads us to the Shrine, and the Wings of Hope and Peace protect us. Such a Religion does not consist in external Rites and the holy Trumpery of Ecclesiastical Ceremonies, in the suppliant Fawn of Sacerdotal Grimace, nor the unintelligible Jargon of Hierarchical Riddles, but in the pure Obedience of the Heart to the Will of him, who created every thing to co-operate in the universal Harmony of Nature. These Thoughts form us betimes to the strictest Rules of moral Beauty, they poize the Mind in the Balance of Justice, and open the Heart for the Reception of the cœlestial Family of *Charity*. Here *Contentment* sits on her Throne supported by *Reason* and *Innocence*; and *Happiness*, her Offspring, effuses her divine Influence around the Scene. These are the inseparable Companions of true Religion. But what composes the Train of *Superstition*? A far different Groupe of Figures. *Remorse*, mental *Perturbation*, *Fear*, and *Malice*; and I am inclined to think, if it had not been for the Assistance of this Dæmon, the natural Propensity of Mankind to Good is so great, that a Multitude together, never could have been

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guilty of those innumerable Cruelties which stain the Annals of all Ages. There is nothing so barbarous, nothing so unnatural but Superstition can convert into Duty. We read in holy Writ, that 'twas a *Religious* Ceremony of the Priests of MOLOCH to sacrifice Children to their Deity; and numberless are the Passages in profane Writers, of the bloody Effects of Pagan Idolatry, besides all the domestick Calamities, Injuries, and Immoralities of private Life; and all these accrued from the false Opinions the Perpetrators entertained of the Deity. For as 'tis natural to imitate the Objects of our Admiration, if He was painted by their Priests, a *revengeful, lustful, ill-disposed Being*, 'twas no Wonder the Votaries followed the *high* Example, and became at length so *perfect* in all kinds of Wickedness. Of this Stamp was the Heathen Jove, who, according to the *Holy Legends* of ancient Paganism, began his Reign with dethroning his Father, and made it afterwards one continual Scene of Incest, Adultery, and every Act of the most flagrant Infamy. A very proper Object of Adoration!

ration ! PLATO, the great Light of the Heathen World, in the Dialogue entitled *Eutryphon*, introduces a Man going to prosecute his own Father, who, being reproved by SOCRATES for his Impiety, replies, *Jupiter, who is acknowledged by all Men to be the justest of the Gods, bound his Father in Chains for a criminal Action.*" From which he implied, it was lawful and right for him to do so too. TERENCE reproves tacitly the erroneous Worship of his Country, in one of his Comedies, by making a young *Debauchee* approve of his own Conduct by the Example of *Jupiter*.

————— Animus gaudebat mihi,  
Deum sese in hominem convertisse, atque per alienas tegulas  
Venisse clanculum per impluvium ———  
At quem Deum ? qui templa Cæli sonitu concutit.  
Ego homuncio hoc non facerem ? —————

Such, no doubt, would be the consolatory way of Reasoning for all who were willing to give a Loose to their Desires. But these are Mischiefs of a very inferior sort to those that have arisen from Misrepresentations of the Nature of God. From this Source sprung the wild En-

thufiasm of ARABIA, whose Votaries made Perfecution the Inftrument of Religion, and fprinkled the holy Way to *Paradife* with the Blood of Millions. Their great Prophet himfelf gave a Sanction to Murder and Robbery; and taught his Difciples, that the fureft Way to gain the Favour of ALLAH, was to triumph in the Death of Unbelievers. The Dagger of Maffacres he called the Sword of Heaven; and fo intoxicated the Brain of a pleafurable and libidinous People with the Hopes of a fenfual Futurity, as a Reward for Crimes which otherwife would have fhocked human Nature, that they rufhed forth from their Deferts like a Torrent, and bore down the Kingdoms of the Earth, by the fcarce interrupted Courfe of their barbarous Enthufiafm. I wifh now I could not add, that the pureft Religion the World ever knew, had been made the innocent Caufe of almoft equal Cruelties, and that the Designs of wicked Men had too much prevailed under the miftaken Notions of its divine Precepts. One would imagine, that fuch were endeavouring to fulfil literally what the  
blessed

blessed Founder prophesied figuratively,  
 “ *Think not that I am come to send Peace  
 on Earth, but a Sword,*” implying, that  
 every new Doctrine would meet with  
 Opposition. But the savage Bigotry of  
 inhuman Believers have, as it were, prac-  
 tically verified this Sentence, and con-  
 verted the Temple of *Peace* into the Den  
 of *Destruction*. How repugnant a Pro-  
 ceeding this to those cœlestial Institutions,  
 which form the finest System of Morality  
 Mankind ever was acquainted with, in-  
 culcating Sobriety, Forbearance, Mercy,  
 and above all, what comprehends every  
 active Virtue, Charity. The Tests there-  
 fore of Religion, are Benevolence and  
 Reason; whatever is productive of the  
 one, and conformable to the other, is  
 certainly true; and whatever is opposite  
 to either, is as surely Imposture. As Rea-  
 son is the great Investigator of Truth,  
 nothing has done more Service to Chri-  
 stianity, than a free Enquiry into its  
 Doctrines; which makes me surpris’d to  
 hear daily so many ignorant Zealots ex-  
 claim against a Proceeding so worthy the  
 Nature of Man, and agreeable to the

Will of the supreme Being. Would they have us totally lay aside, for the Sake of *Faith*, that first great Gift of God, REASON? if so, they place the most pure Religion upon a Footing with the grossest Idolatry; and in that Case, the casual Circumstance of being born and educated among *Indians*, would have subjected us to the Worship of their imaginary Deities. They reply to this, as the *Pythagoreans* did of old, concerning several Tenets they could not defend, *Magister ipse dixit*. This is putting Religion upon a very poor Foundation, to take every thing for granted that is taught them, without any farther Examination. *Tantum opinio præjudicata poterat, ut etiam sine ratione valeret auctoritas.* [Cic. de Nat. Deor.] How many are there of these who employ their acquired Knowledge, not to search after *Truth*, but to defend what they *would believe*! But as Morality, as well as Religion, depends upon the true Knowledge of the Deity (for as the great Father of Wisdom observes, “ *All our Endeavours are to be like him, as far as we are able,*”) the greatest Men of all Ages have made it

it the principal End of their Studies to become acquainted with his Will and Attributes. Should any one say, that the holy Scriptures are sufficient to teach us this necessary Truth, I should answer, that I grant they are beyond any Dispute, as they were written by his Inspiration, and were the only Revelation he ever made to Mankind. But before we assent to this, 'tis our previous Duty to examine strictly, whether they are really so or not; and whether such Institutions are agreeable to his all-perfect Attributes; otherwise, right or wrong, we offer the greatest Affront to our Creator, by taking that upon Trust, which ought to be the Subject of our mature Deliberations. That great Philosopher, who among the Moderns defended Christianity with the fairest as well as strongest Arguments, says, [*See LOCKE on the human Understanding*] “ He that believes without  
 “ having any Reason for his believing,  
 “ may be in Love with his own Fancies;  
 “ but neither seeks Truth as he ought,  
 “ nor pays the Obedience due to his  
 “ Maker, who would have him use those  
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“ discerning Faculties he has given him  
 “ to keep him out of Mistake and Error.  
 “ He that does not this to the best of  
 “ his Power, however he sometimes lights  
 “ on Truth, is in the Right by *Chance* ;  
 “ and I know not whether the Lucki-  
 “ ness of the Accident will excuse the  
 “ Irregularity of the Proceeding. This  
 “ at least is certain, that he is accoun-  
 “ table for whatever Mistakes he runs  
 “ into ; whereas, he that makes use of  
 “ the Light and Faculties God has given  
 “ him, and seeks *sincerely* to discover  
 “ Truth by those Helps and Abilities he  
 “ has, may have this Satisfaction in doing  
 “ his Duty as a Rational Creature ; that  
 “ though he should miss Truth, he will  
 “ not miss the *Reward* of it : For he  
 “ governs his Assent right, and places it  
 “ as he should, who in any Case or  
 “ Matter whatsoever, believes, or mis-  
 “ believes, according as *Reason* directs  
 “ him. He that does otherwise, trans-  
 “ gresses against his own Light, and mis-  
 “ uses those Faculties, which were given  
 “ him to no other End, but to search  
 “ and follow the *clearer* Evidence, and  
 “ *greater*

“ *greater Probability.*” When *Faith* is thus regulated, it becomes an earthly Anticipation of Immortality; it soothes the Pangs of Misfortunes, and moderates the Pleasures of Prosperity, otherwise oftentimes too powerful for the human Breast. For by encouraging and entertaining us with the Hopes of more refined and permanent Joys than we can comprehend at present, it makes us, as far as our Natures will admit of, indifferent to the casual Lot of our transitory State, and gives us below a Relish for the Pleasures above.

I still continued ruminating on this Subject, and now and then, to alleviate my Mind, cast my Eye on the above-mentioned Philosopher, till I went to Bed; where in my Sleep, after having been hurried through many romantic Adventures, I had, toward Morning, the following more regular Dream, arising, I suppose, from the contrasted Notions I went to Rest with; for Dreams, as the *Stagyrite* says, are the faint Resemblances or the Shadows of our waking Thoughts and Actions. I rose, methought, out of a Place of *Darkness visible*, as MILTON calls



calls it, which was only light enough to shew the confused Horror of the Chaos that was around me ; when on a sudden, the War of Elements ceased, and as it were by Magic, each retiring to a proper Place, formed a most beautiful Creation. As I stood admiring with no small Enthusiasm the Power and Goodness of the unseen Efficient of this Paradise, unknowing to what End I was placed there, and how I ought to act in order to contribute, as much as lay in me, to the Harmony of the Whole ; methought a Being, like the Idea we have of an Angel, came and offered to conduct me through the unknown Regions, and to instruct me in the Nature of whatever I saw. Her Robes were like a Winter's Cloud tinged with Darkness, her Aspect was gloomy and pensive, and every Mark of a *false Glory* appeared upon her. By this Time a Number more of the same Species with myself came thronging after her, every one expressing the greatest Ardency to obey her, and believe her Instructions ; yet this pretended Zeal might be perceived to proceed from *Fear*, which seldom, if ever,

ever, is a Companion of *Love*. Upon my making some Hesitation to join the Crowd, she immediately put on such a Frown of Terror, that my Blood ran chill to my Heart; the Slaves of her Retinue too, though secretly averse to her Tyranny, joined the Menaces that were made against me, till the Fear of being left desolate and alone, made me add one more to the unhappy Number. We had not proceeded many Paces, before another Angel appeared to us, whose Aspect was fair and gentle, whose Demeanor was open and delightful, and her Garments were the unsullied Brightness of Heaven. Our Eyes were instantly fixed on this lovely Object, and Joy began to inspire our Hearts. As soon as the Apostate Sister, who enthralled us, saw this Ministress of Happiness, she filled the Air with a Mist that obstructed our Sight, and we could behold our Comfort no more; but as Resolution is a Guide to Truth, I and some few more left this seeming Sorceress, and with a loud Voice implored the Assistance of that other celestial Being. Our Prayers were heard, and the Air to  
our

our Sight grew serene and clear again ;  
 though the rest of our late Fellow-Suffer-  
 ers, who durst not relinquish their Errors  
 through *Fear*, still remained under the  
 Enchantment. Our great *Protectress* ap-  
 peared again to us, and spoke in the fol-  
 lowing Manner : “ Happy are you, O  
 “ Mortals, to escape from that fell Im-  
 “ postor, who usurps my Likeness and  
 “ Office, to delude the Unwary. I am  
 “ RELIGION, the brightest of *Beings* un-  
 “ der the OMNIPOTENT, who conduct  
 “ the Good to the Realms of unperishable  
 “ Joy. SHE is SUPERSTITION, who leads  
 “ them astray into the Path of Error. I  
 “ rule in the *Heart*, She in *Action* ; and  
 “ there is not even one of her Dependants  
 “ so infatuated, but would declare, if  
 “ they durst, against her impious Reign.  
 “ She has been attended long by a Matron  
 “ called CUSTOM, the Fallacy of whose  
 “ venerable Countenance entices Mankind  
 “ into her Mistress’s Train, and then  
 “ OPINION guards the Entrance against  
 “ their Escape. Let her delude those  
 “ mistaken Wretches for a while with  
 “ her antick Shows, whilst I lead you to  
 “ behold

“ behold the Court of unalterable De-  
 “ light.” As soon as she had done speak-  
 ing, there appeared a glorious Light that  
 extended to the uttermost Parts of the  
 Earth, and filled our Bosoms with the  
 most Heavenly Sensation. At a Distance  
 Myriads of cœlestial Inhabitants came  
 flying down, and showered innumerable  
 Blessings upon us, as we stood looking up  
 at them. They seemed continually pass-  
 ing to and from that eternal Source of  
 Light. Whilst we were admiring this  
 stupendous Scene, one of those divine  
 Messengers, who had been to comfort our  
 mistaken Brethren, involved in number-  
 less Calamities by their deceitful Guide,  
 ascended from them up to the Throne of  
 the MOST HIGH; she was called on  
 Earth REPENTANCE, and seemed beau-  
 tiful even in Tears and Mourning. Not  
 long after another descended, cloathed in  
 ætherial Mildness; the Smiles of Grace  
 beamed from her Eyes, as if she seemed  
 delighted with being charged with the  
 first Office of Heaven, *doing Good*; her  
 Name was FORGIVENESS. MERCY went  
 before her Presence, and TRUTH guided  
 her

her Flight. She had in her Hands the Balm of *Comfort*, and the more she bestowed, the more her Store encreased. On a sudden the Clouds that had hitherto obscured the rest of our Species, were dispelled, and the Majesty of the SUPREME shone upon them ; at whose Appearance, the *Sorcerers* that had misled them, retired again to the native Realms of infernal Darkness, and was seen no more. As we were all going to offer up Thanksgivings for our Deliverance, I was awakened by the publick Rejoicings for the News of the Success of our \*Arms. Which Accident, and my preceding Dream, afforded me sufficient Matter for Reflection all the Day after, on the superintending Goodness of Providence, which constantly does the best for Mankind, educing *Good* and *Happiness* even out of *Evil* and *Calamities*.

\* This was written a little after a Victory.

ESSAY

## E S S A Y VI.

## On FRIENDSHIP.

*Dispares mores disparia studia sequuntur,  
quorum dissimilitudo dissociat amicitias.*

TULL. de Amic.

AS I am in a great measure an Enthusiast in regard to that sacred Passion Friendship, nothing sooner raises my Indignation than to hear the Name prostituted upon every trifling Occasion, to the meanest and basest Ends; the common Use of which has made it so cheap, that it is at length become a worn-out Note to carry on the Commerce of the World, alike at the *Exchange* or *New-market*, the Court or the Bear-garden. Men of different Ages, Rank, and Inclinations, indiscriminately herd together; and the Acquaintance of Debauchery and Folly usurps the Title of Friendship. But what has given me the most Concern is, to observe, even among the Virtuous, a Want of Judgment in this Point, which  
has

has often proved very fatal. There are Men of the greatest Worth, whose Actions claim our Approbation and Esteem, but whose Friendship, by reason of a Diffimilitude of Sentiments, would be neither defireable nor advantageous. An *Indian* Sage, giving Advice to his Son on this Subject, illustrated his Discourse (according to the *Asiatic* Manner) with the following Story.

Thou hast heard, my Son, says he, of the great Affection Lizards have for Mankind.—ABAIRAN, the Kaliph of *Bagdat*, as he was hunting one Day in a neighbouring Forest, being fatigued with the Toil of the Chace, and separated from his Company, laid himself down to sleep on the green Bank of a Rivulet, which seemed to invite him to Repose with its gentle Murmurs. He had scarce closed his Eyes before one of these friendly Animals awakened him by softly touching him with his Tail; but how great was his Surprize, when he beheld, not many Yards off, a large Serpent rolling toward him? He immediately rose, took up his little Deliverer, and fled. This Accident  
filled

filled his Mind with so much Gratitude, that he daily fed the Lizard with his own Hand, and cherished it in his Bosom. He had not done so long before his Complexion, which was naturally healthy and florid, became pale and sickly ; his Eyes grew dim, his Appetite was lost, and all the Symptoms of an obstinate Disorder appeared upon him. The Physicians, who were immediately called in to his Assistance, employed all their Art in vain, the Distemper increased, and the Angel of Death seemed at hand to summon him. Whilst he was in this Agony, a Stranger, at that time in *Bagdat*, hearing of the Kaliph's Illness, desired to be permitted to make an Experiment. The Proposal was at first rejected, and the Author looked upon as one of those travelling Empiricks that infest all great Cities. But the Stranger nevertheless persisting strongly in his Request, and offering to answer, with his Life, for the Success of his Attempt, the Kindred of *Abairan* suffered him to undertake it. ALCHAMAN (for that was his Name) no sooner had looked upon the Eyes of the Kaliph, than he declared

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clared that the Cause of the Malady was a Lizard, whose venomous Breath had infected the whole Mass of his Blood; and taking a small Phial from his Pocket, gave the Patient a few Drops mixed with Water to drink. ABAIRAN, as soon as he had taken this admirable Medicine, found himself much easier, the Delirium left him, his Colour returned, and the Heat of Youth glowed again in his Veins. Let it suffice that the Kaliph, having told the Stranger how he came by the Lizard, and the Reason of his keeping it, intreated him to make the Palace of *Bagdat* his Home; adding, that since he had restored him to Life, he hoped to receive from him the Power of enjoying it too, by having that Opportunity to shew his Gratitude, the greatest Pleasure of which human Breasts are susceptible." To which ALCHAMAN modestly replied. "My Lord, the Pleasure of doing good is in itself a sufficient Reward; for the Benevolent have as much Satisfaction in bestowing, as the Indigent in receiving. If thou hast found any Benefit from my Endeavours, all I ask as a Reward is to be

be permitted quietly to leave thy City, and return to that Solitude where I conversed with Wisdom and with Truth. Thou art a Prince, it is true, indued with all social Virtues ; thy Reign is a Blessing to thy Servants, and the Admiration of thy Neighbours ; but thy Friendship is as much to be avoided by me, as courted by the rest of Mankind. Pardon, my Lord, the Freedom of thy Servant's Mind, the only Empire a Philosopher should covet. Friendship is founded upon an Equality of Conditions, and a Similitude of Desires ; and even Virtue, tho' always necessary to cement it, is ineffectual, if this Basis be wanting. Consider then what a vast Distance there is between thee and me ; consider the Inconveniencies that must accrue to both from such a Conjunction. Thou hast been educated in a Palace, I in a Cell ; the Welfare of Thousands depends upon thy Care and Vigilance as a Governor ; my Satisfaction consists alone in Retirement and Contemplation. Should we live together, thou wouldst on one hand grow remiss by attending to my Specula-

O 2                      tions,

tions, and I on the other should be diverted from my Meditations by the Buſi-  
neſs which would intrude upon thee. Let  
us therefore be aſunder, that each may  
perform, as he ought, the Part which  
Providence has aſſigned him to act, and  
not prove a reciprocal Poiſon to each other's  
Mind, as thou and the Lizard have been  
to each other's Body.

## E S S A Y VII.

## On CONJUGAL LOVE.

Σωματα μεν δυο, Ψυχη δε μια.

P Y T H.

OF all the Pleasures that endear Human Life, there are none more worthy the Attention of a rational Creature, than those which flow from the mutual Return of *Conjugal Love* ; our great Poet MILTON, after he has described the nuptial Bower of ADAM and EVE in *Paradise*, thus calls upon that blissful State :

“ Hail wedded Love ! mysterious Law, true Source  
 “ Of Human Offspring, sole Propriety  
 “ In *Paradise*, of all Things common else.  
 “ By thee Adult’rous Lust was driven from Men,  
 “ Among the bestial Herds to range ; by thee  
 “ (Founded in Reason, loyal, just, and pure,)  
 “ Relations dear, and all the Charities  
 “ Of Father, Son, and Brother first were known.—  
 “ —Perpetual Fountain of domestic Bliss !—  
 “ Here Love his *Golden* Shafts employs ; here lights  
 “ His *constant* Lamp, and waves his purple Wings.

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In this Scene the looser Passions of Youth are consolidated into a settled Affection ; for the lawful Object of Love unites every Care in itself ; and makes even those Thoughts that were painful before, become delightful. When two Minds are thus engaged by the Ties of reciprocal Sincerity, each alternately receives and communicates a Transport that is inconceivable to all but those that are in this Situation ; from hence arises that heart-ennobling Solitude for one another's Welfare, that tender Sympathy that alleviates Affliction, and that participated Pleasure that heightens Prosperity and Joy itself. This is a full Completion of the Blessings of Humanity ! for if Reason and Society are the Characteristicks which distinguish us from other Animals, an Excellence in these two great Privileges of Man, which centers in Wedlock, must raise in us Happiness above the Rest of our Species. It is here that the noblest Passions of which the Human Soul is susceptible join together, virtuous Love and Friendship ; the one supplying it with a constant Rapture, and the other regulating it

it by the Rules of Reason. I would not be understood to be speaking here of those unnatural and disproportionable Matches that are daily made upon worldly Views, where Interest, or Lust are the only Motives ; I mean that such only enjoy the Blessing, who are conducted by *Hymen* thro' his own Realms of Innocence and Sincerity. A Gentleman who is very happy in a *beautiful Friend*, as a certain *English* Poet calls a Wife, and is a Kind of an Enthusiast for the Married State, told me the following Story of an *Italian* Pair, who were famous for their unalterable Constancy and Affection. There lived at *Genoa* a young Nobleman named MARINI, who had a large Estate in the Island of *Corfica*, whither he went every five or six Years to regulate his Affairs. At the Age of five and twenty he was married to a beautiful Lady, the Daughter of a *Venetian* Senator, called MONIMIA, who had refused the greatest Matches in *Italy*, to prefer the fortunate MARINI. As their Marriage was founded upon a mutual Esteem, their Passion encreased instead of diminishing by En-

O 4 joyment,

joyment, till they became an Example of Conjugal Duty to all that knew them. They had lived many Years in this uninterrupted State of Felicity; when MARINI was obliged to make a Voyage into *Corfica*, which was then disturbed by a rebellious Insurrection, in order to secure his Patrimony, by encouraging his Dependents to stand firm in Defence of their Country. But the greatest Affliction, and which absorbed all the rest, was his being necessitated to part for awhile from MONIMIA, who being then very big with Child was incapacitated to go with him as usual. When the fatal Time of parting was come, they embraced with the utmost Grief, and the warmest Prayers to Heaven for one anothers Safety. As soon as this afflicting Scene was over, MARINI embarked, and having a fair Wind, arrived safe at *Bastia* in a few Hours. The Success of the Rebels being stopped, and the Affairs of the Island a little settled again, our Lover began to prepare for his Return to *Genoa*; but as he was walking one Day by the Harbour where the Ships of Burthen lay, he heard two Sailors who were  
just

just arrived, talking of the Death of a *Genoese* Nobleman's Wife then absent from the Republic. This casual Circumstance greatly alarmed him, and excited his Curiosity to listen farther to their Conversation, when after a little Pause, he heard one of them mention the Name of his dear MONIMIA; at these Words his Surprise and Affliction was so great that he had not Power to follow the Mariners to satisfy his Doubt, but instantly swooned away, and when he recovered, found himself surrounded by his own Servants lamenting over him. At the same Time that this happened to MARINI, something of the same Nature equally distressed MONIMIA; for an imperfect Account came to *Genoa*, by the Captain of a *Venetian* Vessel, that a Gentleman named MARINI had been surprized near *Bastia* by a remaining Party of Rebels, and that he and all his Attendants were killed by them. These two Accounts involved our unfortunate Pair in the greatest Distress; they immediately took Shipping in order to be convinced of what they so much dreaded to know; the one for *Corfica*,  
the



the other for *Genoa*. They were both failed when a violent Storm arose which drove their Vessels upon a little Island in the *Mediterranean*. MARINI's Ship landed first, where, whilst the rest of the Crew were refreshing themselves, the inconsolable Widower, as he thought himself, wandered with one Servant only into a little Wood that was near the Sea-shore to give a Loose to his immoderate Grief. Soon after the *Genoese* Ship landed too, and the same Motive led MONIMIA with one of her Maids to the Wood where her Husband was, lamenting his unfortunate Condition. They had not been there long before they heard each other's Complaint, and drew nearer mutually to see if there was any Wretch living equally miserable with themselves. But how great was the Astonishment of both, when they met in a little Path and saw each other! the immoderate Joy was such, and the Transition from one Extreme to the other so instantaneous, that all the Power they had was to fall into each other's Arms, where they expired in a few Minutes after.

after. Their Bodies were conveyed to *Italy*, and were interred with all the Solemnity and Magnificence due to their Quality and eminent Virtues.

ESSAY

## E S S A Y VIII.

*On SOLITUDE and SOCIETY.*

Αναχωρήσεις αυτοίς ζητήσιν, αγροικίας και αιγιαλός,  
και ορη. — ἡ δ' αὖ μὲν ησυχιωτέρου, ὅτε ἀπραγμο-  
νεστέρον ἀνθρώπος ἀναχωρεῖ, ἢ εἰς τὴν ἑαυτοῦ ψυχὴν.  
M. ANT. lib. iv. cap. 3.

**B**OTH Sages and Fools are unanimous in their Admiration of Solitude, but each from different Motives. To the one it affords Scope to Contemplation, to the other Shelter from Contempt. The Contented enjoy it, the Discontented seek it. The Guilty need it, the Innocent love it. To seek the Shades of Retirement in order to admire more at leisure the Works of the Creation, to grow thereby as it were familiar with the Conceptions of God, to harmonize the Mind to Moral Beauty, by frequently contemplating upon Natural, and to anticipate in some measure the Bliss of Heaven, upon Earth; is a Resolution worthy a Being, whose Soul is an Emanation of that eternal Source of Life

Life and Light that created all Things. But I'm afraid the general Affection for the Love of Solitude proceeds from different Causes; and that the Abode of the truly Good and Great, is too often made an Asylum for Pusillanimity, Avarice, and Ill-nature. Are there any disappointed in their worldly Views? they immediately fly hither, as the properest Place to conceal the Poorness of Mind, too little and base to bear up against Misfortunes. Is the Thirst of Gold the predominant Passion? Where can the Wretch find a more advantageous Situation, in which he could work his Mole-hills? Is the Mind distempered and dissonant to Society? 'Tis here the Rebel to his Maker chooses to growl at Heaven, and gratify the repining Anguish of his envious Soul, to behold it's benignant Dew cherishing the Earth. I can't say, whether I read the little Modern Essay-Writers upon this Subject, with more Anger or Contempt; one would imagine, from the Swarm of Political Scriblers, who blunder about what they have no Conception of, that the only Defence of Liberty and Happiness

sure in a forced Retaliation of Contempt. 'Tis from hence we hear so many Murmurs against present Times; 'tis from hence Retirement becomes the Den of Misery, which ought to be the Temple of Repose. Thus much has been said of the Abuse of Solitude, and from what Motives the unnatural Affection for an ill-placed Love of it proceeds. Let us now examine the other side of the Question, and consider wherein its Utility may truly consist, and who are the properest to enjoy it. That Solitude intrinsically in itself is neither good nor evil, but takes its Quality from the Disposition of it's Votaries, would be needless to prove. The Sage, who retires, not in a capricious Humour to detach himself from the World, but to contemplate for the Use of his Fellow-creatures; and the Moralist, who divests himself a-while of the common Cares of Life, to view his own Heart abstractedly, that he may be better qualified to act relatively afterwards, are the only Persons to whom the Shades of Retirement afford Pleasure or Instruction; to these

these they appear like the *Mahometan* Paradise, whose Groves are said to yield the Fruit of Knowledge and Peace; to others they become a *Pandæmonium*, and ten thousand ugly Shapes are continually haunting them. When the Philosopher enters this divine Region, his Soul, as if it had passed a Transmigration, glows with a new-born Vigour, or rather assumes the State described by PLATO in the *Phædon* when it leaves the Body. The Silence of a rural Scene, the not unpleasing Horror of the varied Light and Shade in the Woods, the Whispering of the Trees, and the unbounded Prospect of Heaven above, call up MEDITATION, as by a Charm, and all her Train of Intellectual Attendants. Behold SHE comes, awfully moving to his pausing Eye! See! INDOLENCE and all her Court of selfish VICES recede from her Presence! VIRTUE precedes her, BEAUTY and TRUTH attend on each Side, and the laurelled Sisterhood of ART and SCIENCE immediately follow. In her Hand she bears the faithful Record of all Ages, and pre-

P

fents

sents to her View Examples of whatever Wisdom, Valour, and Benevolence inspired. Here he reads the Institutions of SOLON, there the Patriotism of CURTIUS, and there the glorious Death of SOCRA-  
TES; whilst Honour excites a Divine Emulation to imitate such Godlike Examples. These are the Comforts that Retirement affords the Good, and the Good alone! For Despair and Horror whisper in every Breeze to the Wicked, and even Silence itself becomes an ever-tormenting Companion. I shall conclude this Essay with a small Description of an ancient *Egyptian* Hieroglyphic on this Subject. There was the Picture of a Mirror upon the Walls of a Temple at MEMPHIS, in which several beautiful, and several deformed Figures were viewing themselves, which was called the Mirror of Solitude. The former seemed justly contented with their Appearances, but the latter had no sooner beheld their own Resemblance, than their Curiosity was instantly changed into the most violent Disgust to the faithful

E S S A Y VIII. 211

ful Instrument, that had given them, what they never would have received otherwise, a true Knowledge of themselves.



## E S S A Y IX.

*On* CONTENTMENT. *A*FABLE.

**I** Am inclined to think that the Misfortunes, as they are termed, of Life, are not so often owing to the Want of Care, as the having too much, and being over-sollicitous to acquire, what Nature the great Substitute of Heaven would effect for us, if we would be contented to follow her Dictates. The Brutes, led on by that inward Impulse we call *Instinct*, never err in their Pursuit after what is good for them ; but Man, enlightened by Reason, that particular Mark of Providence which distinguishes him from the rest of Beings, obstinately refuses to be conducted to Happiness, and travels towards Misery with Labour and Fatigue. It would be absurd to say a rational Creature would *voluntarily* chuse Misery, but we too frequently do it *blindly*. Every thing, as the Philosophical

cal Emperor observes, is Fancy ; but as that Fancy is in our own Power to govern, we are justly punished if we suffer it to wander at will ; or industriously set it to work to deceive us into Uneasiness. The most sure and speedy Way to detect any mental Imposture is by Soliloquy or Self-examination, in the Way laid down by our great Restorer of ancient Learning. If our Fancy stands the Test of this Mirror, which represents all Objects in their true Colours, 'tis genuine, and may be accepted by the Mind with Safety ; but if it recedes from the Trial, or changes in the Attempt, 'tis spurious, and ought to be rejected. This will inform us that the great Mistake of Mankind in the Pursuit after Happiness, is casting their Looks at a Distance for Lands of Paradise, whilst the Prospect, so much sought after, blooms unbeheld around them.

At *Ispahan* in *Persia*, there lived a young Man of a noble Family and great Fortune named ACHMET, who from his Infancy shewed the earliest Signs of a restless and turbulent Spirit ; and tho' by Nature endowed with an Understanding superior

superior to any of his Age, was led away with every Gust of Passion to precipitate himself into the greatest Dangers. After having a little experienced the Misfortunes that accrue from such a Disposition, he became somewhat more diffident of his own Abilities, and determined to take the Advice of those who had been most conversant with Human Nature, how to proceed for the Future. There dwelt not far from the City, in a little Cell among a Ridge of Mountains, an old Hermit, who many Years before had retired from the World to that Place to spend the rest of his Days in Prayer and Contemplation. This good Man became so famous thro' the Country for his Wisdom and exemplary Life, that if any one had any Uneasiness of Mind, he immediately went to ABUDAH (for so he was called) and never failed of receiving Consolation, in the deepest Affliction, from his prudent Counsel; which made the Superstitious imagine, that there was a Charm in the Sound of his Words to drive away Despair and all her gloomy Attendants. Hither *Achmet* repaired, and as he was entering

entering a Grove, near the Sage's Habitation, met according to his Wishes the venerable Recluse; he prostrated himself before him, and with Signs of the utmost Anguish, " Behold, said he, O divine  
 " ABUDAH, Favourite of our mighty  
 " Prophet, who resemblest ALLHA by  
 " distributing the Balm of Comfort to  
 " the Distressed, behold the most miserable of Mortals"—He was going on, when the old Man, deeply affected with his Lamentations, interrupted him, and taking him by the Hand, " Rise, my  
 " Son, said he, let me know the Cause  
 " of thy Misfortunes; and whatever is in  
 " my Power shall be done to restore thee  
 " to Tranquillity." Alas! replied ACHMET, how can I be restored to that  
 " which I never yet possessed! for know,  
 " thou enlightened Guide of the Faithful, I never have spent an easy Moment that I can remember, since Reason first dawned upon my Mind. Hitherto, even from my Cradle, a thousand Fancies have attended me through  
 " Life, and are continually, under the false  
 " Appearances of Happiness, deceiving me  
 " into

“ into Anxiety, whilst others are enjoy-  
 “ ing the most undisturbed Repose. Tell  
 “ me then, I conjure thee by the holy  
 “ Temple of MECCA, from whence thy  
 “ Prayers have been so often carried to  
 “ *Mabomet* by the Ministers of *Paradise*,  
 “ by what Method I may arrive, if not  
 “ at the Sacred Tranquillity thou en-  
 “ joyest, yet at the Harbour of such  
 “ earthly Peace as the holy *Koran* has  
 “ promised to all those that obey it’s ce-  
 “ lestial Precepts; for sure the Damned,  
 “ who remove alternately from the dif-  
 “ ferent Extremes of chilling Frosts and  
 “ and scorching Flames, cannot suffer  
 “ greater Torments than I undergo at  
 “ present.” ABUDA perceiving that a  
 discontented Mind was the Source alone  
 of the young Man’s Troubles, “ Be  
 “ comforted, my Son, *said he*, for a  
 “ Time shall come, by the Will of  
 “ Heaven, when thou shalt receive the  
 “ Reward of a true Believer, and be  
 “ freed from all thy Misfortunes; but  
 “ thou must still undergo many more,  
 “ before thou can’st be numbered with  
 “ the truly Happy. Thou enquirest of  
 “ me

“ me where Happiness dwells. Look  
 “ round the World, and see in how  
 “ many different Scenes she has taken up  
 “ her Residence ; sometimes, though very  
 “ rarely, in a Palace, often in a Cottage ;  
 “ the Philosopher’s Cave of Retirement,  
 “ and the Soldier’s Tent amid the Noise  
 “ and Dangers of War, are by Turns  
 “ her Habitation ; the rich Man may  
 “ see her in his Treasure, or the Beggar  
 “ in his Wallet. In all these Stations she  
 “ is to be found, but in none altogether.  
 “ Go then and seek thy Fortune among  
 “ the various Scenes of the World, and  
 “ if thou should’st prove unsuccessful in  
 “ this probationary Expedition, return  
 “ to me when seven Years are expired,  
 “ when the Passions of Youth begin to  
 “ subside, and I will instruct thee by a  
 “ religious Emblem, which our great  
 “ Prophet shewed me in a Dream, how  
 “ to obtain the End of all thy Wishes.”

ACHMET, not understanding ABUDAH’s  
 Meaning, left him as discontented as he  
 came, and returned to *Ispahan* with a full  
 Resolution of gratifying every Inclination

Q

of

of Pleasure or Ambition, imagining one of these must be the Road to Felicity. Accordingly he gave up his first Years entirely to those Enjoyments which enervate both Mind and Body; but finding at length no real Satisfaction in the Possession of these, but rather Diseases and Disappointments; he changed his Course of Life, and followed the Dictates of Avarice, that was continually offering to his Eyes external Happiness seated on a Throne of Gold. His Endeavours succeeded, and by the Assistance of Fortune he became the richest Subject of the East. Still something was wanting. Power and Honour presented themselves to his View, and wholly engaged his Attention. These Desires did not remain long unsatisfied, for by the favour of the *Sophy* he was advanced to the highest Dignities of the *Persian* Empire. But alas! he was still never the nearer to the primary Object of his most ardent Wishes! Fears, Doubts, and a Thousand different Anxieties that attend the Great, perpetually haunted him, and made him seek again  
the

the calm Retirement of a rural Life. Nor was the latter productive of any more Comfort than the former Stations. In short, being disappointed, and finding Happiness in no one Condition, he sought the Hermit a second Time, to complain of his Fate, and claim the Promise he had received before the Beginning of his Adventures. ABUDAH seeing his Disciple return again after the stated Time, still discontented, took him by the Hand, and smiling upon him with an Air of gentle Reproof, "ACHMET, said he, " cease to blame the Fates for the Un-  
 " easiness which arises alone from thy  
 " own Breast ; behold, since thou hast  
 " performed the Task I enjoined in order  
 " to make thee more capable of follow-  
 " ing my future Instructions, I will un-  
 " fold to thee the grand Mystery of Wis-  
 " dom, by which she leads her Votaries  
 " to Happiness. See (said he, pointing  
 " to a River in which several young  
 " Swans were eagerly swimming after  
 " their own Shadows in the Stream)  
 " those silly Birds imitate Mankind; they  
 " are



“ are in Pursuit of that which their  
“ own Motion puts to flight; behold  
“ others that have tired themselves with  
“ their unnecessary Labour, and sitting  
“ still, are in Possession of what their utmost  
“ Endeavours could never have accom-  
“ plished. Thus, my Son, Happiness is  
“ the Shadow of Contentment, and rests,  
“ or moves for ever with it's Original.

F I N I S.

THE  
PLEASURES  
OF  
IMAGINATION.

A  
POEM.

The FIFTH EDITION.

MEMORANDUM  
TO  
HONORABLE MEMBERS  
A  
MEMORANDUM  
FOR THE MEMBERS

THE  
PLEASURES  
OF  
IMAGINATION.  
A  
POEM.

IN THREE BOOKS.

By Dr. <sup>Mark</sup> AKENSIDE.



*L. P. Delin. J. Ward Sculp.*

L O N D O N :

Printed for R. DODSLEY at Tully's Head in Pall-mall.

M DCC LIV.

GENERAL  
TO  
MONTAGNA  
A  
M E O Q  
MONTAGNA

THE  
PLEASURES  
OF  
IMAGINATION.  
A  
POEM.

IN THREE BOOKS.

By Dr. <sup>Mack</sup>AKENSIDE.



*J. P. Edwards, Sculp.*

L O N D O N :

Printed for R. DODSLEY at Tully's Head in Pall-mall.

M DCC LIV.

THE

AMERICAN

REVIEW

OF

THE

ARTS



NEW YORK

AND

ALBANY

---

## The DESIGN.

*T*HERE are certain powers in human nature which seem to hold a middle place between the organs of bodily sense and the faculties of moral perception: They have been call'd by a very general name, THE POWERS OF IMAGINATION. Like the external senses, they relate to matter and motion; and at the same time, give the mind ideas analogous to those of moral approbation and dislike. As they are the inlets of some of the most exquisite pleasures with which we are acquainted, it has naturally happened that men of warm and sensible tempers have sought means to recall the delightful perceptions which they afford, independent of the objects which originally produc'd them. This gave rise to the imitative or designing arts; some of which, as painting and sculpture, directly copy the external appearances which were admir'd in nature; others, as music and poetry, bring them back to remembrance by signs universally establish'd and understood.



*But these arts, as they grew more correct and deliberate, were of course led to extend their imitation beyond the peculiar objects of the imaginative powers; especially poetry, which making use of language as the instrument by which it imitates, is consequently become an unlimited representative of every species and mode of being. Yet as their primary intention was only to express the objects of imagination, and as they still abound chiefly in ideas of that class, they of course retain their original character, and all the different pleasures which they excite, are term'd, in general, PLEASURES OF IMAGINATION..*

*The Design of the following poem is to give a view of these, in the largest acceptation of the term; so that whatever our imagination feels from the agreeable appearances of nature, and all the various entertainment we meet with either in poetry, painting, music, or any of the elegant arts, might be deducible from one or other of those principles in the constitution of the human mind, which are here establish'd and explain'd.*

*In executing this general plan, it was necessary first of all to distinguish the Imagination from our  
other*

*other faculties; and in the next place to characterize those original forms or properties of being about which it is conversant, and which are by nature adapted to it, as light is to the eyes, or truth to the understanding. These properties Mr. Addison had reduced to the three general classes of greatness, novelty, and beauty; and into these we may analyse every object, however complex, which, properly speaking, is delightful to the imagination. But such an object may also include many other sources of pleasure, and its beauty, or novelty, or grandeur, will make a stronger impression by reason of this concurrence. Besides which, the imitative arts, especially poetry, owe much of their effect to a similar exhibition of properties quite foreign to the imagination, insomuch that in every line of the most applauded poems, we meet with either ideas drawn from the external senses, or truths discover'd to the understanding, or illustrations of contrivance and final causes, or above all the rest, with circumstances proper to awaken and engage the passions. It was therefore necessary to enumerate and exemplify these different species of pleasure; especially that from the passions, which as it is supreme in the noblest works of human genius, so being in some particulars not*

*a little surprizing, gave an opportunity to enliven the didactic turn of the poem, by introducing an allegory to account for the appearance.*

*After these parts of the subject which hold chiefly of admiration, or naturally warm and interest the mind, a pleasure of a very different nature, that which arises from ridicule, came next to be consider'd. As this is the foundation of the comic manner in all the arts, and has been but very imperfectly treated by moral writers, it was thought proper to give it a particular illustration, and to distinguish the general sources from which the ridicule of characters is deriv'd. Here too a change of stile became necessary; such a one as might yet be consistent, if possible, with the general taste of composition in the serious parts of the subject: nor is it an easy task to give any tolerable force to images of this kind, without running either into the gigantic expressions of the mock-heroic, or the familiar and poetical raillery of profess'd satire; neither of which would have been proper here.*

*The materials of all imitation being thus laid open, nothing now remain'd but to illustrate some particular*

particular pleasures which arise either from the relations of different objects one to another, or from the nature of imitation itself. Of the first kind is that various and complicated resemblance existing between several parts of the material and immaterial worlds, which is the foundation of metaphor and wit. As it seems in a great measure to depend on the early association of our ideas, and as this habit of associating is the source of many pleasures and pains in life, and on that account bears a great share in the influence of poetry and the other arts, it is therefore mention'd here and its effects describ'd. Then follows a general account of the production of these elegant arts, and of the secondary pleasure, as it is call'd, arising from the resemblance of their imitations to the original appearances of nature. After which, the work concludes with some reflections on the general conduct of the powers of imagination, and on their natural and moral usefulness in life.

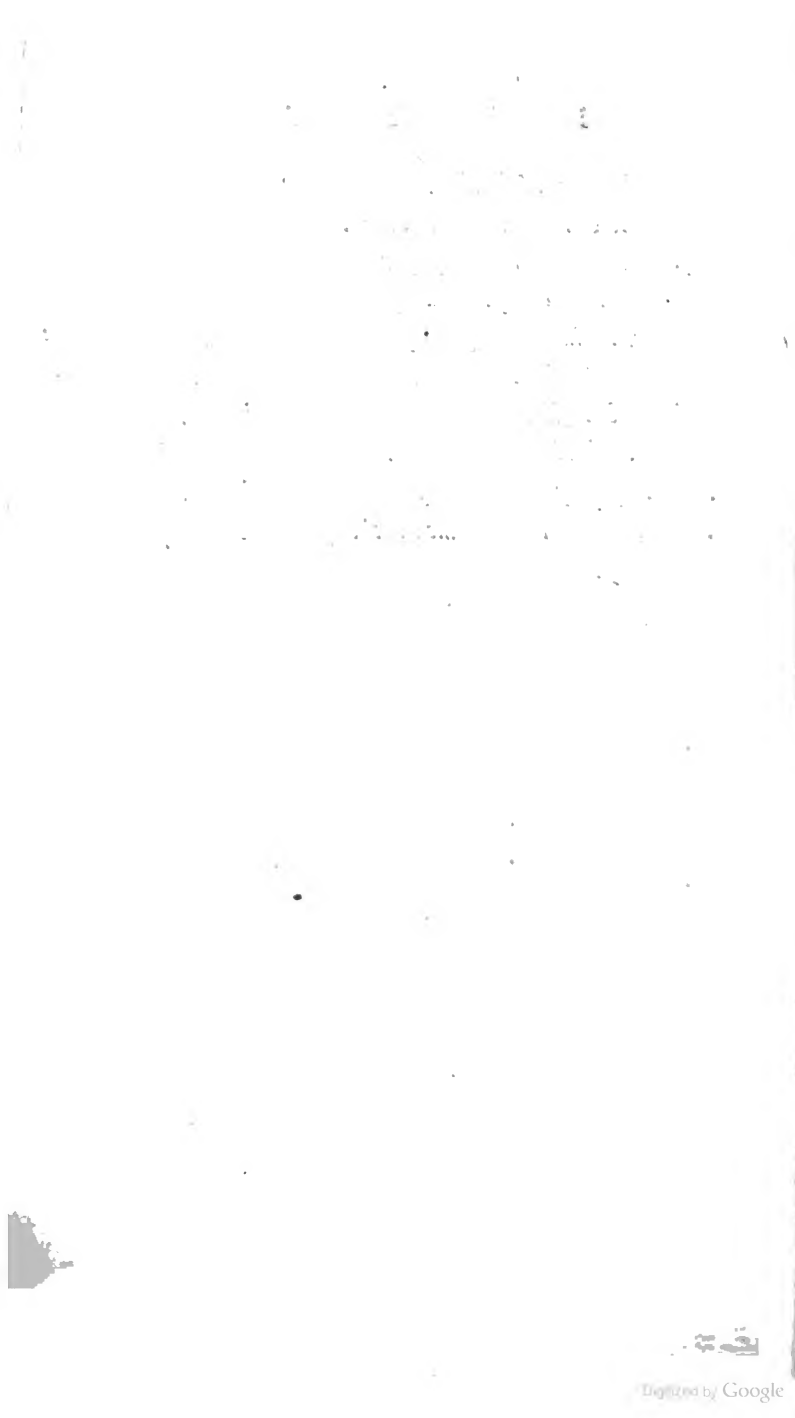
Concerning the manner or turn of composition which prevails in this piece, little can be said with propriety by the author. He had two models; that antient and simple one of the first Græcian poets, as it is refined by Virgil in the Georgics,

Georgics, and the familiar epistolary way of Horace. This latter has several advantages. It admits of a greater variety of stile; it more readily engages the generality of readers, as partaking more of the air of conversation; and especially with the assistance of rhyme, leads to a closer and more concise expression. Add to this the example of the most perfect of modern poets, who has so happily applied this manner to the noblest parts of philosophy, that the public taste is in a great measure form'd to it alone. Yet, after all, the subject before us tending almost constantly to admiration and enthusiasm, seem'd rather to demand a more open, pathetic and figur'd stile. This too appear'd more natural, as the author's aim was not so much to give formal precepts, or enter into the way of direct argumentation, as by exhibiting the most engaging prospects of nature, to enlarge and harmonize the imagination, and by that means insensibly dispose the minds of men to a similar taste and habit of thinking in religion, morals, and civil life. 'Tis on this account that he is so careful to point out the benevolent intention of the author of nature in every principle of the human constitution here insisted on; and also to unite the moral excellencies of life in the same point

*point of view with the meer external objects of good taste; thus recommending them in common to our natural propensity for admiring what is beautiful and lovely. The same views have also led him to introduce some sentiments which may perhaps be look'd upon as not quite direct to the subject; but since they bear an obvious relation to it, the authority of Virgil, the faultless model of didactic poetry, will best support him in this particular. For the sentiments themselves he makes no apology.*



THE



THE  
PLEASURES  
OF  
IMAGINATION.

BOOK the FIRST.



## ARGUMENT of the FIRST BOOK.

**T**HE subject propos'd; verse 1, to 30. Difficulty of treating it poetically; v. 45. The ideas of the divine mind, the origin of every quality pleasing to the imagination; v. 56, to 78. The natural variety of constitution in the minds of men, with its final cause; to v. 96. The idea of a fine imagination, and the state of the mind in the enjoyment of those pleasures which it affords; v. 100, to 132. All the primary pleasures of the imagination result from the perception of greatness, or wonderfulness, or beauty in objects; v. 145. The pleasure from greatness with its final cause; v. 151, to 221. Pleasure from novelty or wonderfulness, with its final cause; v. 222, to 270. Pleasure from beauty, with its final cause; v. 275, to 372. The connection of beauty with truth and good, applied to the conduct of life; v. 384. Invitation to the study of moral philosophy; to v. 428. The different degrees of beauty in different species of objects; v. 448. Colour; shape; natural concretes; vegetables; animals; the mind; v. 445, to 475. The sublime, the fair, the wonderful of the mind; v. 497, to 526. The connection of the imagination and the moral faculty; v. 557. Conclusion.

THE  
PLEASURES  
OF  
IMAGINATION.

BOOK the FIRST.

WITH what attractive charms this goodly frame  
Of nature touches the consenting hearts  
Of mortal men; and what the pleasing stores  
Which beauteous imitation thence derives  
To deck the poet's, or the painter's toil;  
My verse unfolds. Attend, ye gentle Pow'rs

OF

OF MUSICAL DELIGHT ! and while I sing  
 Your gifts, your honours, dance around my strain.  
 Thou, smiling queen of every tuneful breast,  
 Indulgent FANCY ! from the fruitful banks 10  
 Of Avon, whence thy rosy fingers cull  
 Fresh flow'rs and dew's to sprinkle on the turf  
 Where *Shakespeare* lies, be present : and with thee  
 Let FICTION come, upon her vagrant wings  
 Wafting ten thousand colours thro' the air, 15  
 Which, by the glances of her magic eye,  
 She blends and shifts at will thro' countless forms,  
 Her wild creation. Goddess of the lyre,  
 Which rules the accents of the moving sphere,  
 Wilt thou, eternal HARMONY ! descend, 20  
 And join this festive train ? for with thee comes  
 The guide, the guardian of their lovely sports,  
 Majestic TRUTH ; and where TRUTH deigns to come,  
 Her sister LIBERTY will not be far.  
 Be present all ye GENIUS who conduct 25  
 The wandering footsteps of the youthful bard,  
 New to your springs and shades : who touch his ear  
 With finer sounds ; who heighten to his eye

The

BOOK I. of IMAGINATION. 17

The bloom of nature, and before him turn  
The gayest, happiest attitude of things. 30

Oft have the laws of each poetic strain  
The critic-verse employ'd ; yet still unsung  
Lay this prime subject, tho' importing most  
A poet's name : for fruitless is th' attempt,  
By dull obedience and by creeping toil 35  
Obscure, to conquer the severe ascent  
Of high Parnassus. Nature's kindling breath  
Must fire the chosen genius ; nature's hand  
Must string his nerves, and imp his eagle-wings  
Impatient of the painful sleep, to soar 40  
High as the summit : there to breathe at large  
Ætherial air ; with bards and sages old,  
Immortal sons of praise. These flatt'ring scenes  
To this neglected labour court my song ;  
Yet not unconscious what a doubtful task 45  
To paint the features of the mind,  
And to most subtile and mysterious things  
Give colour, strength and motion. But the love  
Of nature and the muses bids explore,

B

Thro'

18      The P L E A S U R E S

Thro' secret paths erewhile untrod by man,      50  
 The fair poetic region, to detect  
 Untasted springs, to drink inspiring draughts,  
 And shade my temples with unfading flow'rs  
 Cull'd from the laureate vale's profound recess,  
 Where never poet gain'd a wreath before.      55

From heav'n my strains begin; from heav'n descends  
 The flame of genius to the human breast,  
 And love and beauty, and poetic joy  
 And inspiration. Ere the radiant sun  
 Sprang from the east, or 'mid the vault of night 60  
 The moon suspended her serener lamp;  
 Ere mountains, woods, or streams adorn'd the globe,  
 Or wisdom taught the sons of men her lore;  
 Then liv'd th' almighty ONE : then deep retir'd  
 In his unfathom'd essence, view'd the forms,      65  
 The forms eternal of created things;  
 The radiant sun, the moon's nocturnal lamp,  
 The mountains, woods and streams, the rolling globe,  
 And wisdom's mien celestial. From the first  
 Of days, on them his love divine he fix'd,      70  
 His

His admiration : till in time compleat,  
 What he admir'd and lov'd, his vital smile  
 Unfolded into being. Hence the breath  
 Of life informing each organic frame, 74  
 Hence the green earth, and wild resounding waves;  
 Hence light and shade alternate; warmth and cold;  
 And clear autumnal skies and vernal show'rs,  
 And all the fair variety of things.

But not alike to every mortal eye  
 Is this great scene unveil'd. For since the claims 80  
 Of social life, to diff'rent labours urge  
 The active pow'rs of man; with wise intent  
 The hand of nature on peculiar minds  
 Imprints a diff'rent byass, and to each  
 Decrees its province in the common toil. 85  
 To some she taught the fabric of the sphere,  
 The changeful moon, the circuit of the stars,  
 The golden zones of heav'n : to some she gave  
 To weigh the moment of eternal things,  
 Of time, and space, and fate's unbroken chain, 90  
 And will's quick impulse : others by the hand

She led o'er vales and mountains, to explore  
 What healing virtue swells the tender veins  
 Of herbs and flow'rs; or what the beams of morn  
 Draw forth, distilling from the clifted rind 95  
 In balmy tears. But some, to higher hopes  
 Were destin'd; some within a finer mould  
 She wrought, and temper'd with a purer flame.  
 To these the fire omnipotent unfolds  
 The world's harmonious volume, there to read 100  
 The transcript of himself. On every part  
 They trace the bright impressions of his hand:  
 In earth or air, the meadow's purple stores,  
 The moon's mild radiance, or the virgin's form  
 Blooming with rosy smiles, they see portray'd 105  
 That uncreated beauty, which delights  
 The mind supreme. *They* also feel her charms,  
 Enamour'd; *they* partake th' eternal joy.

For as old Memnon's image, long renown'd  
 By fabling Nilus, to the quiv'ring touch 110  
 Of Titan's ray, with each repulsive string  
 Consenting, founded thro' the warbling air  
 Unbidden

Unbidden strains ; even so did nature's hand  
 To certain species of external things,  
 Attune the finer organs of the mind : 115  
 So the glad impulse of congenial pow'rs,  
 Or of sweet sound, or fair-proportion'd form,  
 The grace of motion, or the bloom of light,  
 Thrills thro' imagination's tender frame,  
 From nerve to nerve : all naked and alive 120  
 They catch the spreading rays : till now the soul  
 At length discloses every tuneful spring,  
 To that harmonious movement from without,  
 Responsive. Then the inexpressive strain  
 Diffuses its enchantment : fancy dreams 125  
 Of sacred fountains and Elysian groves,  
 And vales of bliss : the intellectual pow'r  
 Bends from his awful throne a wond'ring ear,  
 And smiles : the passions gently sooth'd away,  
 Sink to divine repose, and love and joy 130  
 Alone are waking ; love and joy, serene  
 As airs that fan the summer. O ! attend,  
 Whoe'er thou art, whom these delights can touch,  
 Whose candid bosom the refining love  
 Of nature warms, O ! listen to my song : 135



And I will guide thee to her fav'rite walks,  
 And teach thy solitude her voice to hear,  
 And point her loveliest features to thy view.

Know then, whate'er of nature's pregnant stores,  
 Whate'er of mimic art's reflected forms 140  
 With love and admiration thus inflame  
 The pow'rs of fancy, her delighted sons  
 To three illustrious orders have referr'd;  
 Three sister-graces, whom the painter's hand,  
 The poet's tongue confesses; the *sublime*, 145  
 The *wonderful*, the *fair*. I see them dawn!  
 I see the radiant visions, where they rise,  
 More lovely than when Lucifer displays  
 His beaming forehead thro' the gates of morn,  
 To lead the train of Phoebus and the spring. 150

Say, why was man so eminently rais'd  
 Amid the vast creation; why ordain'd

Thro'

---

Say, why was man, &c.] In apologizing for the frequent negligences of the sublimest authors of Greece, Those god-like geniuses, says Longinus, were well-assured, that nature had not intended

Thro' life and death to dart his piercing eye,  
 With thoughts beyond the limit of his frame;  
 But that th' Omnipotent might send him forth 155  
 In fight of mortal and immortal pow'rs,  
 As on a boundless theatre, to run  
 The great career of justice; to exalt  
 His gen'rous aim to all diviner deeds;  
 To chase each partial purpose from his breast; 160  
 And thro' the mists of passion and of sense,

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*intended man for a low-spirited or ignoble being: but bringing us into life and the midst of this wide universe, as before a multitude assembled at some heroic solemnity that we might be spectators of all her magnificence, and candidates high in emulation for the prize of glory; she has therefore implanted in our souls an inextinguishable love of every thing great and exalted, of every thing which appears divine beyond our comprehension. Whence it comes to pass, that even the whole world is not an object sufficient for the depth and rapidity of human imagination, which often sallies forth beyond the limits of all that surround us. Let any man cast his eye through the whole circle of our existence, and consider how especially it abounds in excellent and grand objects, he will soon acknowledge for what enjoyments and pursuits we were destin'd. Thus by the very propensity of nature we are led to admire, not little springs or shallow rivulets, however clear and delicious, but the Nile, the Rhine, the Danube, and much more than all, the Ocean, &c. Dionys. Longin. de Sublim. §. xxxiv.*

24      The P L E A S U R E S

And thro' the tossing tide of chance and pain,  
 To hold his course unfalt'ring, while the voice  
 Of truth and virtue, up the steep ascent  
 Of nature, calls him to his high reward,      165  
 Th'appauding smile of heav'n? Else wherefore burns  
 In mortal bosoms this unquenched hope,  
 That breathes from day to day sublimer things,  
 And mocks possession? wherefore darts the mind,  
 With such resistless ardour to embrace      170  
 Majestic forms; impatient to be free,  
 Spurning the gross controul of wilful might;  
 Proud of the strong contention of her toils;  
 Proud to be daring? Who but rather turns  
 To heav'n's broad fire his unconstrained view,      175  
 Than to the glimm'ring of a waxen flame?  
 Who that, from Alpine heights, his lab'ring eye  
 Shoots round the wide horizon, to survey  
 Nilus or Ganges rowling his bright wave      179  
 Thro'mountains, plains, thro'empires black with shade,  
 And continents of sand; will turn his gaze  
 To mark the windings of a scanty rill  
 That murmurs at his feet? The high-born soul  
 Disdains

Disdains to rest her heav'n-aspiring wing  
 Beneath its native quarry. Tir'd of earth 185  
 And this diurnal scene, she springs aloft  
 Thro' fields of air; pursues the flying storm;  
 Rides on the volley'd lightning thro' the heav'ns;  
 Or yok'd with whirlwinds and the northern blast,  
 Sweeps the long tract of day. Then high she soars  
 The blue profound, and hovering round the sun 191  
 Beholds him pouring the redundant stream  
 Of light; beholds his unrelenting sway  
 Bend the reluctant planets to absolve  
 The fated rounds of time. Thence far effus'd 195  
 She darts her swiftness up the long career  
 Of devious comets; thro' its burning signs  
 Exulting measures the perennial wheel  
 Of nature, and looks back on all the stars,  
 Whose blended light, as with a milky zone, 200  
 Invests the orient. Now amaz'd she views  
 Th'empyrean waste, where happy spirits hold,  
 Beyond

---

*Th'empyrean waste.] Ne se peut-il point qu'il y a un grand  
 espace au-delà de la région des étoiles? Que ce soit le ciel empyré,  
 ou*

Beyond this concave heav'n, their calm abode ;  
 And fields of radiance, whose unfading light  
 Has travell'd the profound six thousand years, 205  
 Nor yet arrives in sight of mortal things.  
 Ev'n on the barriers of the world untir'd  
 She meditates th' eternal depth below ;  
 Till, half recoiling, down the headlong steep 209  
 She plunges ; soon o'erwhelm'd and swallow'd up  
 In that immense of being. There her hopes  
 Rest at the fated goal. For from the birth  
 Of mortal man, the sov'reign Maker said,  
 That not in humble nor in brief delight,  
 Not in the fading echoes of renown, 215  
 Pow'r's purple robes, nor pleasure's flow'ry lap,

---

*ou non, toujours cet espace immense qui environne toute cette region, pourra être rempli de bonheur & de gloire. Il pourra être conçu comme l'océan, où se rendent les fleuves de toutes les creatures bienheureuses, quand elles seront venues à leur perfection dans le système des étoiles. Leibnitz dans la Theodicée, part. i. §. 19.*

*Whose unfading light, &c.]* It was a notion of the great Mr. *Huygens*, that there may be fixed stars at such a distance from our solar system, as that their light should not have had time to reach us, even from the creation of the world to this day.

The

BOOK I. of IMAGINATION. 27

The soul should find enjoyment : but from these  
Turning disdainful to an equal good,  
Thro' all th' ascent of things inlarge her view,  
Till every bound at length should disappear, 220  
And infinite perfection close the scene.

Call now to mind what high capacious pow'rs  
Lie folded up in man ; how far beyond  
The praise of mortals, may th' eternal growth  
Of nature to perfection half divine, 225  
Expand the blooming soul ? What pity then  
Should sloth's unkindly fogs depress to earth  
Her tender blossom ; choak the streams of life,  
And blast her spring ! Far otherwise design'd  
Almighty wisdom ; nature's happy cares 230  
Th' obedient heart far otherwise incline.

Witness the sprightly joy when aught unknown  
Strikes the quick sense, and wakes each active pow'r  
To brisker measures : witness the neglect  
Of all familiar prospects, tho' beheld 235  
With

---

————— *the neglect*  
*Of all familiar prospects, &c.]* It is here said, that in consequence

With transport once ; the fond attentive gaze  
Of young astonishment ; the sober zeal

Of

---

sequence of the love of novelty, objects which at first were highly delightful to the mind, lose that effect by repeated attention to them. But the instance of *habit* is oppos'd to this observation ; for *there*, objects at first distasteful are in time render'd intirely agreeable by repeated attention.

The difficulty in this case will be removed, if we consider, that *when* objects at first agreeable, lose that influence by frequently recurring, the mind is wholly *passive*, and the perception *involuntary* ; but habit, on the other hand, generally supposes *choice* and *activity* accompanying it ; so that the pleasure arises here not from the object, but from the mind's *conscious* determination of its own activity ; and consequently increases in proportion to the frequency of that determination.

It will still be urged perhaps, that a familiarity with disagreeable objects renders them at length acceptable, even when there is no room for the mind to *resolve* or *act* at all. In this case, the appearance must be accounted for, one of these ways.

The pleasure from habit may be meerly negative. The object at first gave uneasiness : this uneasiness gradually wears off as the object grows familiar : and the mind finding it at last intirely removed, reckons its situation really pleasurable, compar'd with what it had experienced before.

The dislike conceiv'd of the object at first, might be owing to prejudice or want of attention. Consequently the mind being necessitated to review it often, may at length perceive its own mistake, and be reconcil'd to what it had look'd on with aversion. In which case, a sort of instinctive justice naturally leads  
it

Of age, commenting on prodigious things.  
 For such the bounteous providence of heav'n,  
 In every breast implanting this desire 240  
 Of objects new and strange, to urge us on  
 With unremitted labour to pursue  
 Those sacred stores that wait the ripening soul,  
 In truth's exhaustless bosom. What need words

---

it to make amends for the injury, by running toward the other extreme of fondness and attachment.

Or lastly, tho' the object itself should always continue disagreeable, yet circumstances of pleasure or good fortune may occur along with it. Thus an association may arise in the mind, and the object never be remember'd without those pleasing circumstances attending it; by which means the disagreeable impression which it at first occasion'd will in time be quite obliterated.

——— *this desire*

[ *Of objects new and strange* ——— ] These two ideas are oft confounded; tho' it is evident the meer *novelty* of an object makes it agreeable, even where the mind is not affected with the least degree of *wonder*: whereas *wonder* indeed always implies *novelty*, being never excited by common or well-known appearances. But the pleasure in both cases is explicable from the same final cause, the acquisition of knowledge and enlargement of our views of nature: on this account it is natural to treat of them together.

To



30      The P L E A S U R E S

To paint its pow'r? For this, the daring youth 245  
 Breaks from his weeping mother's anxious arms,  
 In foreign climes to rove : the pensive sage  
 Heedless of sleep, or midnight's harmful damp,  
 Hangs o'er the sickly taper ; and untir'd  
 The virgin follows, with enchanted step,      250  
 The mazes of some wise and wondrous tale,  
 From morn to eve ; unmindful of her form,  
 Unmindful of the happy dress that stole  
 The wishes of the youth, when every maid  
 With envy pin'd. Hence finally, by night      255  
 The village-matron, round the blazing hearth,  
 Suspends the infant-audience with her tales,  
 Breathing astonishment ! of witching rhimes,  
 And evil spirits ; of the death-bed call  
 Of him who robb'd the widow, and devour'd      260  
 The orphan's portion ; of unquiet souls  
 Ris'n from the grave to ease the heavy guilt  
 Of deeds in life conceal'd ; of shapes that walk  
 At dead of night, and clank their chains, and wave  
 The torch of hell around the murd'rer's bed.      265  
 At every solemn pause the croud recoil

Gazing

BOOK I. of IMAGINATION. 31

Gazing each other speechless, and congeal'd  
With shiv'ring sighs : till eager for th' event,  
Around the beldame all arrest they hang, 269  
Each trembling heart with grateful terrors quell'd.

But lo ! disclos'd in all her smiling pomp,  
Where BEAUTY onward moving claims the verse  
Her charms inspire : the freely-flowing verse  
In thy immortal praise, O form divine, 274  
Smooths her mellifluent stream. Thee, BEAUTY, thee  
The regal dome, and thy enlivening ray  
The mossy roofs adore : thou, better sun !  
For ever beamest on th' enchanted heart  
Love, and harmonious number, and delight  
Poetic. Brightest progeny of heav'n ! 280  
How shall I trace thy features ? where select  
The roseate hues to emulate thy bloom ?  
Haste then, my song, thro' nature's wide expanse,  
Haste then, and gather all her comeliest wealth,  
Whate'er bright spoils the florid earth contains, 285  
Whate'er the waters, or the liquid air,  
To deck thy lovely labour. Wilt thou fly  
With

With laughing Autumn to th' Atlantic isles,  
And range with him th' Hesperian field, and see,  
Where'er his fingers touch the fruitful grove, 290  
The branches shoot with gold; where'er his step  
Marks the glad soil, the tender clusters grow  
With purple ripeness, and invest each hill  
As with the blushes of an evening sky?  
Or wilt thou rather stoop thy vagrant plume, 295  
Where, gliding thro' his daughter's honour'd shades,  
The smooth Penéus from his glassy flood  
Reflects purpureal Tempe's pleasant scene?  
Fair Tempe! haunt belov'd of sylvan pow'rs,  
Of nymphs and fauns; where in the golden age 300  
They play'd in secret on the shady brink  
With ancient Pan: while round their choral steps  
Young hours and genial gales with constant hand  
Show'r'd blossoms, odours, show'r'd ambrosial dews,  
And spring's Elysian bloom. Her flow'ry store 305  
To thee nor Tempe shall refuse; nor watch  
Of winged Hydra guard Hesperian fruits  
From thy free spoil. O bear then, unprov'd,  
Thy smiling treasures to the green recess

Where

BOOK I. of IMAGINATION. 33

Where young Dione stays. With sweetest airs 310  
 Intice her forth to lend her angel-form  
 For beauty's honour'd image. Hither turn  
 Thy graceful footsteps; hither, gentle maid,  
 Incline thy polish'd forehead: let thy eyes  
 Effuse the mildness of their azure dawn; 315  
 And may the fanning breezes waft aside  
 Thy radiant locks, disclosing, as it bends  
 With airy softness from the marble neck,  
 The cheek fair-blooming, and the rosy lip  
 Where winning smiles and pleasure sweet as love, 320  
 With sanctity and wisdom, temp'ring blend  
 Their soft allurements. Then the pleasing force  
 Of nature, and her kind parental care,  
 Worthier I'd sing: then all th' enamour'd youth,  
 With each admiring virgin to my lyre 325  
 Should throng attentive, while I point on high  
 Where beauty's living image, like the morn  
 That wakes in Zephyr's arms the blushing May,  
 Moves onward; or as Venus, when she stood  
 Effulgent on the pearly car, and smil'd, 330

C

Fresh

# 34 The PLEASURES

Fresh from the deep, and conscious of her form,  
 To see the Tritons tune their vocal shells,  
 And each cœrulean sister of the flood  
 With loud acclaim attend her o'er the waves,  
 To seek th' Italian bow'r. Ye smiling band 335  
 Of youths and virgins, who thro' all the maze  
 Of young desire with rival-steps pursue  
 This charm of beauty; if the pleasing toil  
 Can yield a moment's respite, hither turn  
 Your favourable ear, and trust my words. 340  
 I do not mean to wake the gloomy form  
 Of superstition drest in wisdom's garb,  
 To damp your tender hopes; I do not mean  
 To bid the jealous thund'rer fire the heav'ns,  
 Or shapes infernal rend the groaning earth 345  
 To fright you from your joys: my chearful song  
 With better omens calls you to the field,  
 Pleas'd with your gen'rous ardour in the chase,  
 And warm like you. Then tell me, for ye know,  
 Does beauty ever deign to dwell where health 350  
 And active use are strangers? Is her charm  
 Confess'd

Book I. of IMAGINATION. 35

Confess'd in aught, whose most peculiar ends  
Are lame and fruitless? Or did nature mean  
This pleasing call the herald of a lye;  
To hide the shame of discord and disease, 355  
And catch with fair hypocrisy the heart  
Of idle faith? O no! with better cares  
Th' indulgent mother, conscious how infirm  
Her offspring tread the paths of good and ill,  
By this illustrious image, in each kind 360  
Still most illustrious where the object holds  
Its native pow'rs most perfect, she by this  
Illumes the headstrong impulse of desire,  
And sanctifies his choice. The gen'rous glebe  
Whose bosom smiles with verdure, the clear tract 365  
Of streams delicious to the thirsty soul,  
The bloom of nectar'd fruitage ripe to sense,  
And every charm of animated things,  
Are only pledges of a state sincere,  
Th' integrity and order of their frame, 370  
When all is well within, and every end  
Accomplish'd. Thus was beauty sent from heav'n,  
The lovely ministsres of truth and good

In this dark world : for truth and good are one,  
 And beauty dwells in them, and they in her, 375  
 With

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———*Truth and good are one,*

*And beauty dwells in them, &c.] Do you imagine, says Socrates to Aristippus, that what is good is not also beautiful? Have you not observed that these appearances always coincide? Virtue, for instance, in the same respect as to which we call it good, is ever acknowledg'd to be beautiful also. In the characters of men we always \* join the two denominations together. The beauty of human bodies corresponds, in like manner, with that æconomy of parts which constitutes them good; and in every circumstance of life, the same object is constantly accounted both beautiful and good, inasmuch as it answers the purposes for which it was design'd. Xenophon. memorab. Socrat. l. 3. c. 8.*

This excellent observation has been illustrated and extended by the noble restorer of ancient philosophy; see the *Characteristicks*, vol. 2. p. 339 & 422. & vol. 3. p. 181. And another ingenious author has particularly shewn, that it holds in the general laws of nature, in the works of art, and the conduct of the sciences. *Inquiry into the original of our ideas of beauty and virtue, Treat. 1. §. 8.* As to the connection between *beauty* and *truth*, there are two opinions concerning it. Some philosophers assert an independent and invariable law in nature, in consequence of which *all rational beings must alike perceive*  
*beauty*

\* This the *Athenians* did in a peculiar manner by the word *καλακαγαθοὶ* & *καλοκαγαθία*.

With like participation. Wherefore then,  
O fons of earth! would ye dissolve the tye?

---

*beauty in some certain proportions, and deformity in the contrary.* And this necessity being supposed the same with that which commands the assent or dissent of the understanding, it follows of course that *beauty* is founded on the universal and unchangeable law of *truth*.

But others there are who believe *beauty* to be meerly a relative and arbitrary thing; that indeed it was a benevolent provision in nature to annex so delightful a sensation to those objects which are *best and most perfect in themselves*, that so we might be engaged to the choice of them at once and without staying to infer their *usefulness* from their structure and effects; but that it is not impossible, in a physical sense, that two beings, of equal capacities for *truth*, should perceive, one of them *beauty*, and the other *deformity*, in the same proportions. And upon this supposition, by that *truth* which is always connected with *beauty*, nothing more can be meant than the conformity of any object to those proportions upon which, after careful examination, the beauty of that species is found to depend. *Polycletus*, for instance, a famous ancient sculptor, from an accurate mensuration of the several parts of the most perfect human bodies, deduced a canon or system of proportions, which was the rule of all succeeding artists. Suppose a statue modell'd according to this canon: A man of meer natural taste, upon looking at it, without entering into its proportions, confesses and admires its *beauty*; whereas a professor of the art applies his measures to the head, the neck, or the hand, and, without attending to its beauty, pronounces the workmanship to be *just and true*.



# 38 The P L E A S U R E S

O wherefore, with a rash impetuous aim,  
 Seek ye those flow'ry joys with which the hand  
 Of lavish fancy paints each flatt'ring scene 380  
 Where beauty seems to dwell, nor once inquire  
 Where is the sanction of eternal truth,  
 Or where the seal of undeceitful good,  
 To save your search from folly? Wanting these,  
 Lo! beauty withers in your void embrace, 385  
 And, with the glitt'ring of an idiot's toy  
 Did fancy mock your vows. Nor let the gleam  
 Of youthful hope that shines upon your hearts,  
 Be chill'd or clouded at this awful task,  
 To learn the lore of undeceitful good, 390  
 And truth eternal. Tho' the pois'nous charms  
 Of baleful superstition guide the feet  
 Of servile numbers, thro' a dreary way  
 To their abode, thro' deserts, thorns and mire;  
 And leave the wretched pilgrim all forlorn 395  
 To muse at last, amid the ghostly gloom  
 Of graves, and hoary vaults, and cloister'd cells;  
 To walk with spectres thro' the midnight shade,  
 And to the screaming owl's accursed song

Attune

BOOK I. of IMAGINATION. 39

Attune the dreadful workings of his heart; 400  
 Yet be not ye dismay'd. A gentler star  
 Your lovely search illumines. From the grove  
 Where wisdom talk'd with her Athenian sons,  
 Could my ambitious hand intertwine a wreath  
 Of PLATO's olive with the Mantuan bay, 405  
 Then should my pow'rful voice at once dispell  
 Those monkish horrors : then in light divine  
 Disclose th' Elysian prospect, where the steps  
 Of those whom nature charms, thro' blooming walks,  
 Thro' fragrant mountains and poetic streams, 410  
 Amid the train of sages, heroes, bards,  
 Led by their winged Genius and the choir  
 Of laurell'd science and harmonious art,  
 Proceed exulting to th' eternal shrine,  
 Where truth conspicuous with her sister-twins, 415  
 The undivided part'ners of her sway,  
 With good and beauty reigns. O let not us,  
 Lull'd by luxurious pleasure's languid strain,  
 Or crouching to the frowns of bigot-rage,  
 O let not us a moment pause to join 420  
 That godlike band. And if the gracious pow'r  
 Who first awaken'd my untutor'd song,

Will to my invocation breathe anew  
The tuneful spirit ; then thro' all our paths,  
Ne'er shall the sound of this devoted lyre      425  
Be wanting ; whether on the rosy mead,  
When summer smiles, to warn the melting heart  
Of luxury's allurements ; whether firm  
Against the torrent and the stubborn hill  
To urge bold virtue's unremitted nerve,      430  
And wake the strong divinity of soul  
That conquers chance and fate ; or whether struck  
For sounds of triumph, to proclaim her toils  
Upon the lofty summit, round her brow  
To twine the wreath of incorruptive praise ;      435  
To trace her hallow'd light thro' future worlds,  
And bless heav'n's image in the heart of man,

Thus with a faithful aim have we presum'd,  
Advent'rous, to delineate nature's form ;  
Whether in vast, majestic pomp array'd,      440  
Or dress'd for pleasing wonder, or serene  
In beauty's rosy smile. It now remains,  
Thro' various being's fair-proportion'd scale,  
To trace the rising lustre of her charms,

From

BOOK I. of IMAGINATION. 41

From their first twilight, shining forth at length 445  
To full meridian splendour. Of degree  
The least and lowliest, in th' effusive warmth  
Of colours mingling with a random blaze,  
Doth beauty dwell. Then higher in the line  
And variation of determin'd shape, 450  
Where truth's eternal measures mark the bound  
Of circle, cube, or sphere. The third ascent  
Unites this varied symmetry of parts  
With colour's bland allurement ; as the pearl  
Shines in the concave of its azure bed, 455  
And painted shells indent their speckled wreath.  
Then more attractive rise the blooming forms  
Thro' which the breath of nature has infus'd  
Her genial pow'r to draw with pregnant veins  
Nutritious moisture from the bounteous earth, 460  
In fruit and seed prolific : thus the flow'rs  
Their purple honours with the spring resume ;  
And such the stately tree which autumn bends  
With blushing treasures. But more lovely still  
Is nature's charm, where to the full consent 465  
Of complicated members, to the bloom  
Of colour, and the vital change of growth,  
Life's

Life's holy flame and piercing sense are giv'n,  
 And active motion speaks the temper'd soul :  
 So moves the bird of Juno ; so the steed 470  
 With rival ardour beats the dusty plain,  
 And faithful dogs with eager airs of joy  
 Salute their fellows. Thus doth beauty dwell  
 There most conspicuous, ev'n in outward shape,  
 Where dawns the high expression of a mind : 475  
 By steps conducting our inraptur'd search  
 To that eternal origin, whose pow'r,  
 Thro' all th' unbounded symmetry of things,  
 Like rays effulging from the parent sun,  
 This endless mixture of her charms diffus'd. 480  
 MIND, MIND alone, bear witness, earth and heav'n!  
 The living fountains in itself contains  
 Of beauteous and sublime : here hand in hand,  
 Sit paramount the Graces ; here inthron'd,  
 Cœlestial Venus, with divinest airs, 485  
 Invites the soul to never-fading joy.  
 Look then abroad thro' nature, to the range  
 Of planets, suns, and adamantine spheres  
 Wheeling unshaken thro' the void immense ;  
 And speak, O man ! does this capacious scene 490  
 With

With half that kindling majesty dilate  
 Thy strong conception, as when Brutus rose  
 Refulgent from the stroke of Cæsar's fate,  
 Amid the croud of patriots; and his arm  
 Aloft extending, like eternal Jove 495  
 When guilt brings down the thunder, call'd aloud  
 On Tully's name, and shook his crimson steel,  
 And bade the father of his country, hail!  
 For lo! the tyrant prostrate on the dust,  
 And Rome again is free? — Is aught so fair 500  
 In all the dewy landscapes of the spring,  
 In the bright eye of Hesper or the morn,  
 In nature's fairest forms, is aught so fair  
 As virtuous friendship? as the candid blush  
 Of him who strives with fortune to be just? 505  
 The graceful tear that streams from other's woes?  
 Or the mild majesty of private life,  
 Where peace with ever-blooming olive crowns  
 The gate; where honour's liberal hands effuse

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*As when Brutus rose, &c.] Cicero himself describes this fact—  
 Cæsare interfecto — statim cruentum alitè extollens M. Brutus  
 pugionem, Ciceronem nominatim exclamavit, atque ei recuperatam  
 libertatem est gratulatus. Cic. Philipp. 2. 12.*

Unenvy'd

# 44      The P L E A S U R E S

Unenvy'd treasures, and the snowy wings      510  
 Of innocence and love protect the scene?  
 Once more search, undismay'd, the dark profound  
 Where nature works in secret; view the beds  
 Of min'ral treasure, and th' eternal vault  
 That bounds the hoary ocean; trace the forms      515  
 Of atoms moving with incessant change  
 Their elemental round; behold the seeds  
 Of being, and the energy of life  
 Kindling the mass with ever-active flame:  
 Then to the secrets of the working mind      520  
 Attentive turn; from dim oblivion call  
 Her fleet, ideal band; and bid them, go!  
 Break thro' time's barrier, and o'ertake the hour  
 That saw the heav'ns created: then declare  
 If aught were found in those external scenes      525  
 To move thy wonder now. For what are all  
 The forms which brute, unconscious matter wears,  
 Greatness of bulk, or symmetry of parts?  
 Not reaching to the heart, soon feeble grows  
 The superficial impulse; dull their charms,      530  
 And satiate soon, and pall the languid eye.  
 Not so the moral species, nor the pow'rs

Of

Of genius and design; th'ambitious mind  
 There sees herself: by these congenial forms  
 Touch'd and awaken'd, with intenser act 535  
 She bends her nerve, and meditates well-pleas'd  
 Her features in the mirror. For of all  
 Th' inhabitants of earth, to man alone  
 Creative wisdom gave to lift his eye  
 To truth's eternal measures; thence to frame 540  
 The sacred laws of action and of will,  
 Discerning justice from unequal deeds,  
 And temperance from folly. But beyond  
 This energy of truth, whose dictates bind  
 Assenting reason, the benignant fire, 545  
 To deck the honour'd paths of just and good,  
 Has added bright imagination's rays:  
 Where virtue rising from the awful depth  
 Of truth's mysterious bosom, doth forsake

The

---

*Where virtue rising from the awful depth*

*Of truth's mysterious bosom, &c.]* According to the opinion  
 of those who assert *moral obligation* to be founded on an immu-  
 table and universal law, and that which is usually call'd the  
*moral*





BOOK I. of IMAGINATION. 47

Of nature and of science ; nurse divine  
Of all heroic deeds and fair desires ! 570  
O ! let the breath of thy extended praise  
Inspire my kindling bosom to the height  
Of this untempted theme. Nor be my thoughts  
Presumptuous counted, if, amid the calm  
That sooths this vernal evening into smiles, 575  
I steal impatient from the fordid haunts  
Of strife and low ambition, to attend  
Thy sacred presence in the sylvan shade,  
By their malignant footsteps ne'er profan'd.  
Descend, propitious ! to my favour'd eye ; 580  
Such in thy mien, thy warm, exalted air,  
As when the Persian tyrant, foil'd and stung  
With shame and desperation, gnash'd his teeth  
To see thee rend the pageants of his throne ;  
And at the lightning of thy lifted spear 585  
Crouch'd like a slave. Bring all thy martial spoils,  
Thy palms, thy laurels, thy triumphal songs,  
Thy smiling band of arts, thy godlike fires  
Of civil wisdom, thy heroic youth 589  
Warm from the schools of glory. Guide my way  
Thro'

48    The P L E A S U R E S, &c.

Thro' fair Lycéum's walk, the green retreats  
 Of Academus, and the thymy vale,  
 Where oft enchanted with Socratic sounds,  
 Ilissus pure devolv'd his tuneful stream  
 In gentler murmurs. From the blooming store 595  
 Of these auspicious fields, may I unblam'd  
 Transplant some living blossoms to adorn  
 My native clime: while far above the flight  
 Of fancy's plume aspiring, I unlock  
 The springs of ancient wisdom; while I join 600  
 Thy name, thrice honour'd! with th' immortal praise  
 Of nature; while to my compatriot youth  
 I point the high example of thy sons,  
 And tune to Attic themes the British lyre.

*Lycéum.*] The school of *Aristotle*.

*Academus.*] The school of *Plato*.

*Ilissus.*] One of the rivers on which *Athens* was situated.  
*Plato*, in some of his finest dialogues, lays the scene of the conversation with *Socrates* on its banks.

*End of the FIRST BOOK.*

T H E

THE  
PLEASURES  
OF  
IMAGINATION.

BOOK the SECOND.

D

## ARGUMENT of the SECOND BOOK.

**T**HE separation of the works of imagination from philosophy, the cause of their abuse among the moderns; to verse 41. Prospect of their re-union under the influence of public liberty; to v. 61. Enumeration of accidental pleasures which increase the effect of objects delightful to the imagination. The pleasures of sense; v. 73. Particular circumstances of the mind; v. 84. Discovery of truth; v. 97. Perception of contrivance and design; v. 121. Emotions of the passions; v. 136. All the natural passions partake of a pleasing sensation, with the final cause of this constitution illustrated by an allegorical vision, and exemplified in sorrow, pity, terror and indignation; from v. 155 to the end.

THE  
PLEASURES  
OF  
IMAGINATION.  
BOOK the SECOND.

WHEN shall the laurel and the vocal string  
 Resume their honours? When shall we behold  
 The tuneful tongue, the Promethéan hand  
 Aspire to ancient praise? Alas! how faint,  
 How slow the dawn of beauty and of truth      5  
 Breaks the reluctant shades of Gothic night  
 Which yet involve the nations! Long they groan'd  
 Beneath the furies of rapacious force;

D 2

Of

Oft at the gloomy north, with iron-swarms  
 Tempestuous pouring from her frozen caves, 10  
 Blasted th' Italian shore, and swept the works  
 Of liberty and wisdom down the gulph  
 Of all-devouring night. As long immur'd  
 In noon-tide darkness by the glimm'ring lamp,  
 Each muse and each fair science pin'd away 15  
 The fordid hours : while foul, barbarian hands  
 Their mysteries profan'd, unstrung the lyre,  
 And chain'd the soaring pinion down to earth.  
 At last the Muses rose, and spurn'd their bonds,  
 And wildly warbling, scatter'd, as they flew, 20

---

*At last the Muses rose, &c.]* About the age of *Hugh Capet*, founder of the third race of *French* kings, the poets of *Provence* were in high reputation ; a sort of strolling bards or rhapsodists, who went about the courts of princes and noblemen, entertaining them at festivals with music and poetry. They attempted both the epic, ode, and satire, and abounded in a wild and fantastic vein of fable, partly allegorical, and partly founded on traditionary legends of the *Saracen* wars. These were the rudiments of *Italian* poetry. But their taste and composition must have been extremely barbarous, as we may judge by those who followed the turn of their fable in much politer times ; such as *Boiardo*, *Bernardo Tasso*, *Ariosto*, &c.

Their

Their blooming wreaths from fair Valclufa's bow'rs  
 To Arno's myrtle border and the shore  
 Of soft Parthenope. But still the rage  
 Of dire ambition and gigantic pow'r,  
 From public aims and from the busy walk 25  
 Of civil commerce, drove the bolder train  
 Of penetrating science to the cells,  
 Where studious ease consumes the silent hour  
 In shadowy searches and unfruitful care.  
 Thus from their guardians torn, the tender arts 30  
 Of

*Valclufa.*] The famous retreat of *Francisco Petrarca*, the father of *Italian* poetry, and his mistress *Laura*, a lady of *Avignon*.

*Arno.*] The river which runs by *Florence*, the birth-place of *Dante* and *Boccaccio*.

*Parthenope.*] Or *Naples*, the birth place of *Sannazaro*. The great *Torquato Tasso* was born at *Servanto* in the kingdom of *Naples*.

———*the rage*

*Of dire ambition, &c.*] This relates to the cruel wars among the republics of *Italy*, and the abominable politics of its little princes, about the fifteenth century. These at last, in conjunction with the papal power, intirely extinguished the spirit of liberty in that country, and established that abuse of the fine arts which has been since propagated over all *Europe*.

*Thus from their guardians torn, the tender arts, &c.*] Nor were they only losers by the separation. For philosophy itself,



Of mimic fancy and harmonious joy,  
 To priestly domination and the lust  
 Of lawless courts, their amiable toil  
 For three inglorious ages have resign'd,  
 In vain reluctant : and Torquato's tongue  
 Was tun'd for slavish pæans at the throne  
 Of tinsel pomp : and Raphael's magic hand

35

---

to use the words of a noble philosopher, *being thus sever'd from the sprightly arts and sciences, must consequently grow dronish, insipid, pedantic, useless, and directly opposite to the real knowledge and practice of the world.* Infomuch that a gentleman, says another excellent writer, *cannot easily bring himself to like so austere and ungainly a form : so greatly is it changed from what was once the delight of the finest gentlemen of antiquity, and their recreation after the hurry of public affairs!* From this condition it cannot be recovered but by uniting it once more with the works of imagination ; and we have had the pleasure of observing a very great progress made towards their union in *England* within these few years. It is hardly possible to conceive them at a greater distance from each other than at the revolution, when *Locke* stood at the head of one party, and *Dryden* of the other. But the general spirit of liberty, which has ever since been growing, naturally invited our men of wit and genius to improve that influence which the arts of persuasion gave them with the people, by applying them to subjects of importance to society. Thus poetry and eloquence became considerable ; and philosophy is now of course obliged to borrow of their embellishments, in order even to gain audience with the public.

Effus'd

## BOOK II. of IMAGINATION. 55

Effus'd its fair creation to inchant  
 The fond adoring herd in Latian fanes  
 To bind belief; while on their prostrate necks 40  
 The sable tyrant plants his heel secure.  
 But now behold! the radiant æra dawns,  
 When freedom's ample fabric, fix'd at length  
 For endless years on Albion's happy shore  
 In full proportion, once more shall extend 45  
 To all the kindred pow'rs of social bliss  
 A common mansion, a parental roof.  
 There shall the Virtues, there shall Wisdom's train,  
 Their long-lost friends rejoining, as of old,  
 Imbrace the smiling family of arts, 50  
 The Muses and the Graces. Then no more  
 Shall vice, distracting their delicious gifts  
 To aims abhorr'd, with high distaste and scorn  
 Turn from their charms the philosophic eye,  
 The patriot-bosom; then no more the paths 55  
 Of public care or intellectual toil,  
 Alone by footsteps haughty and severe  
 In gloomy state be trod: th' harmonious Muse  
 And her persuasive sisters then shall plant

D 4

Their

56      The P L E A S U R E S

Their fhelt'ring laurels o'er the bleak afcent,      60  
 And fcatter flow'rs along the rugged way.  
 Arm'd with the lyre, already have we dar'd  
 To pierce divine philofophy's retreats,  
 And teach the Mufe her lore; already ftrove  
 Their long-divided honours to unite,      65  
 While temp'ring this deep argument we fang  
 Of truth and beauty. Now the fame task  
 Impends; now urging our ambitious toil,  
 We haften to recount the various fprings  
 Of adventitious pleafure, which adjoin      70  
 Their grateful influence to the prime effect  
 Of objects grand or beauteous, and inlarge  
 The complicated joy. The fweets of fenfe,  
 Do they not oft with fweet acceffion flow,  
 To raife harmonious fancy's native charm?      75  
 So while we tafte the fragrance of the rofe,  
 Glows not her blufh the fairer? While we view  
 Amid the noontide walk a limpid rill  
 Gufh thro' the trickling herbage, to the thirft  
 Of fummer yielding the delicious draught      80  
 Of cool refreshment; o'er the moffy brink  
Shines

BOOK II. of IMAGINATION. 57

Shines not the surface clearer, and the waves  
With sweeter music murmur as they flow ?

Nor this alone ; the various lot of life  
Oft from external circumstance assumes 85  
A moment's disposition to rejoice  
In those delights which at a different hour  
Would pass unheeded. Fair the face of spring,  
When rural songs and odours wake the morn,  
To every eye ; but how much more to his 90  
Round whom the bed of sickness long diffus'd  
Its melancholy gloom ! how doubly fair,  
When first with fresh-born vigour *he* inhales  
The balmy breeze, and feels the blessed sun  
Warm at his bosom, from the springs of life 95  
Chasing oppressive damps and languid pain !

Or shall I mention, where coelestial truth  
Her awful light discloses, to bestow  
A more majestic pomp on beauty's frame ?  
For man loves knowledge, and the beams of truth 100  
More welcome touch his understanding's eye,  
Than

Than all the blandishments of sound his ear,  
 Than all of taste his tongue. Nor ever yet  
 The melting rainbow's vernal-tinctur'd hues  
 To me have shone so pleasing, as when first 105  
 The hand of science pointed out the path  
 In which the sun-beams gleaming from the west  
 Fall on the watry cloud, whose darksome veil  
 Involves the orient; and that trickling show'r  
 Piercing thro' ev'ry crystalline convex 110  
 Of clustering dew-drops to their flight oppos'd,  
 Recoil at length where concave all behind  
 Th' internal surface of each glassy orb  
 Repells their forward passage into air;  
 That thence direct they seek the radiant goal 115  
 From which their course began; and, as they strike  
 In diff'rent lines the gazer's obvious eye,  
 Assume a diff'rent lustre, thro' the brede  
 Of colours changing from the splendid rose  
 To the pale violet's dejected hue. 120

Or shall we touch that kind access of joy,  
 That springs to each fair object, while we trace  
 Thro'

BOOK II. of IMAGINATION. 59

Thro' all its fabric, wisdom's artful aim  
Disposing every part, and gaining still  
By means proportion'd her benignant end? 125  
Speak, ye, the pure delight, whose favour'd steps  
The lamp of science thro' the jealous maze  
Of nature guides, when haply you reveal  
Her secret honours : whether in the sky,  
The beauteous laws of light, the central pow'rs 130  
That wheel their planets round their various year ;  
Whether in wonders of the rowling deep,  
Or the rich fruits of all-sustaining earth,  
Or fine-adjusted springs of life and sense,  
Ye scan the counsels of their author's hand. 135

What, when to raise the meditated scene,  
The flame of passion, thro' the struggling soul  
Deep-kindled, shows across that sudden blaze  
The object of its rapture, vast of size,  
With fiercer colours and a night of shade? 140  
What? like a storm from their capacious bed  
The founding seas o'erwhelming, when the might  
Of these eruptions, working from the depth  
Of

Of man's strong apprehension, shakes his frame  
 Ev'n to the base ; from every naked sense      145  
 Of pain or pleasure dissipating all  
 Opinion's feeble cov'rings, and the veil  
 Spun from the cobweb-fashion of the times  
 To hide the feeling heart ? Then nature speaks  
 Her genuine language, and the words of men, 150  
 Big with the very motion of their souls,  
 Declare with what accumulated force,  
 Th' impetuous nerve of passion urges on  
 The native weight and energy of things.

Yet more ; her honours where nor beauty claims,  
 Nor shews of good the thirsty sense allure,      156  
 From passion's pow'r alone our nature holds

Essential

*From passion's pow'r alone, &c.*] This very mysterious kind of pleasure which is often found in the exercise of passions generally counted painful, has been taken notice of by several authors. *Lucretius* resolves it into self-love.

*Suave mari magno, &c.* lib. II. 1.

As if a man was never pleas'd in being moved at the distress of a tragedy, without a cool reflection that tho' these fictitious personages

## Book II. of IMAGINATION. 31

Effential pleasure. Passion's fierce illapse  
 Rouzes the mind's whole fabric; with supplies  
 Of daily impulse keeps th' elastic pow'rs 160  
 Intensely poiz'd, and polishes anew  
 By that collision all the fine machine:  
 Else rust would rise, and foulness, by degrees  
 Incumb'ring, choak at last what heav'n design'd  
 For ceaseless motion and a round of toil. 165  
 —But say, does every passion thus to man  
 Administer delight? That name indeed  
 Becomes the rosy breath of love; becomes  
 The radiant smiles of joy, th' applauding hand  
 Of admiration: but the bitter show'r 170  
 That sorrow sheds upon a brother's grave,

---

sonages were so unhappy, yet he himself was perfectly at ease  
 and in safety. The ingenious author of the *reflexions critiques*  
*sur la poesie & la peinture*, accounts for it by the general delight  
 which the mind takes in its own activity, and the abhorrence it  
 feels of an indolent and inattentive state: And this, join'd with  
 that moral approbation of its own temper, which attends these  
 emotions when natural and just, is certainly the true foundation  
 of the pleasure, which as it is the origin and basis of tragedy  
 and epic, deserved a very particular consideration in this poem.

But



## The P L E A S U R E S

But the dumb palsy of nocturnal fear,  
Or those consuming fires that gnaw the heart  
Of panting indignation, find we there  
To move delight?—Then listen, while my tongue  
Th' unalter'd will of heav'n with faithful awe 176  
Reveals; what old Harmodius wont to teach  
My early age; Harmodius, who hath weigh'd  
Within his learned mind whate'er the schools  
Of wisdom, or thy lonely-whisp'ring voice, 180  
O faithful nature! dictate of the laws  
Which govern and support this mighty frame  
Of universal being. Oft the hours  
From morn to eve have stol'n unmark'd away,  
While mute attention hung upon his lips, 185  
As thus the sage his awful tale began.

'Twas in the windings of an ancient wood,  
When spotless youth to solitude resigns  
To sweet philosophy the studious day,  
What time pale autumn shades the silent eve, 190  
Musing I rov'd. Of good and evil much,  
And much of mortal man my thought revolv'd;  
When

When starting full on fancy's gulhing eye  
 The mournful image of Parthenia's fate,  
 That hour, O long belov'd and long deplor'd! 195  
 When blooming youth, nor gentlest wisdom's arts,  
 Nor Hymen's honours gather'd for thy brow,  
 Nor all thy lover's, all thy father's tears  
 Avail'd to snatch thee from the cruel grave;  
 Thy agonizing looks, thy last farewell 200  
 Struck to the inmost feeling of my soul  
 As with the hand of death. At once the shade  
 More horrid nodded o'er me, and the winds  
 With hoarser murmur'ing shook the branches. Dark  
 As midnight storms, the scene of human things 205  
 Appear'd before me; desarts, burning sands,  
 Where the parch'd adder dies; the frozen south,  
 And desolation blasting all the west  
 With rapine and with murder: tyrant pow'r  
 Here sits enthron'd with blood; the baleful charms 210  
 Of superstition there infect the skies,  
 And turn the sun to horror. Gracious heav'n!  
 What is the life of man? Or cannot these,  
 Not these portents thy awful will suffice?  
 That

That propagated thus beyond their scope, 215  
They rise to act their cruelties anew  
In my afflicted bosom, thus decreed  
The universal sensitive of pain,  
The wretched heir of evils not its own!

Thus I impatient; when at once effus'd, 220  
A flashing torrent of coelestial day  
Burst thro' the shadowy void. With slow descent  
A purple cloud came floating thro' the sky,  
And pois'd at length within the circling trees,  
Hung obvious to my view; till opening wide 225  
Its lucid orb, a more than human form  
Emerging lean'd majestic o'er my head,  
And instant thunder shook the conscious grove.  
Then melted into air the liquid cloud,  
And all the shining vision stood reveal'd. 230  
A wreath of palm his ample forehead bound,  
And o'er his shoulder, mantling to his knee,  
Flow'd the transparent robe, around his waist  
Collected with a radiant zone of gold  
Æthereal: there in mystic signs engrav'd, 235  
I read

Book II. of IMAGINATION. 65

I read his office high and sacred name,  
Genius of human kind. Appall'd I gaz'd  
The godlike presence; for athwart his brow  
Displeasure, temper'd with a mild concern,  
Look'd down reluctant on me, and his words 240  
Like distant thunders broke the murm'ring air.

Vain are thy thoughts, O child of mortal birth,  
And impotent thy tongue. Is thy short span  
Capacious of this universal frame?  
Thy wisdom all-sufficient? Thou, alas! 245  
Dost thou aspire to judge between the lord  
Of nature and his works? to lift thy voice  
Against the sov'reign order he decreed  
All good and lovely? to blaspheme the bands  
Of tenderness innate and social love, 250  
Holiest of things! by which the general orb  
Of being, as by adamantine links,  
Was drawn to perfect union and sustain'd  
From everlasting? Hast thou felt the pangs  
Of soft'ning sorrow, of indignant zeal 255

E So

66      The P L E A S U R E S

So grievous to the soul, as thence to with  
 The ties of nature broken from thy frame ;  
 That so thy selfish, unrelenting heart  
 Might cease to mourn its lot, no longer then  
 The wretched heir of evils not its own ?      260  
 O fair benevolence of gen'rous minds !  
 O man by nature form'd for all mankind !

He spoke ; abash'd and silent I remain'd,  
 As conscious of my tongue's offence, and aw'd  
 Before his presence, tho' my secret soul      265  
 Disdain'd the imputation. On the ground  
 I fix'd my eyes ; till from his airy couch  
 He stoop'd sublime, and touching with his hand  
 My dazzled forehead, Raise thy sight, he cry'd,  
 And let thy sense convince thy erring tongue.      270

I look'd, and lo ! the former scene was chang'd ;  
 For verdant alleys and surrounding trees,  
 A solitary prospect, wide and wild,  
 Rush'd on my senses. 'Twas an horrid pile

Of

BOOK II. of IMAGINATION. 67

Of hills with many a shaggy forest mix'd, 275

With many a fable cliff and glitt'ring stream.

Aloft recumbent o'er the hanging ridge,

The brown woods wav'd; while ever-trickling springs

Wash'd from the naked roots of oak and pine

The crumbling soil; and still at every fall 280

Down the steep windings of the channel'd rock,

Remurm'ring rush'd the congregated floods

With hoarser inundation; till at last

They reach'd a grassy plain, which from the skirts

Of that high desert spread her verdant lap, 285

And drank the gushing moisture, where confin'd

In one smooth current, o'er the liliated vale

Clearer than glass it flow'd. Autumnal spoils

Luxuriant spreading to the rays of morn,

Blush'd o'er the cliffs, whose half-incircling mound

As in a sylvan theatre inclos'd 291

That flow'ry level. On the river's brink

I spy'd a fair pavilion, which diffus'd

Its floating umbrage 'mid the silver shade

Of osiers. Now the western sun reveal'd 295

E 2

Between

Between two parting cliffs his golden orb,  
 And pour'd across the shadow of the hills,  
 On rocks and floods, a yellow stream of light  
 That chear'd the solemn scene. My list'ning pow'rs  
 Were aw'd, and every thought in silence hung, 300  
 And wond'ring expectation. Then the voice  
 Of that celestial pow'r, the mystic show  
 Declaring, thus my deep attention call'd.

Inhabitant of earth, to whom is giv'n  
 The gracious ways of providence to learn, 305  
 Receive

---

*Inhabitant of earth, &c.]* The account of the œconomy of providence here introduced, as the most proper to calm and satisfy the mind when under the compunction of private evils, seems to have come originally from the *Pythagorean* school: but of the ancient philosophers, *Plato* has most largely insisted upon it, has established it with all the strength of his capacious understanding, and ennobled it with all the magnificence of his divine imagination. He has one passage so full and clear on the head, that I am persuaded the reader will be pleased to see it here, tho' somewhat long. Addressing himself to such as are not satisfied concerning divine providence, *The being who presides*

Receive my sayings with a stedfast ear —  
 Know then, the sov'reign spirit of the world,  
 Tho' self-collected from eternal time,  
 Within his own deep essence he beheld  
 The bounds of true felicity compleat;      310  
 Yet

*presides over the whole, says he, has disposed and complicated all things for the happiness and virtue of the whole, every part of which, according to the extent of its influence, does and suffers what is fit and proper. One of these parts is yours, O unhappy man, which tho' in itself most inconsiderable and minute, yet being connected with the universe, ever seeks to co-operate with that supreme order. You in the mean time are ignorant of the very end for which all particular natures are brought into existence, that the all-comprehending nature of the whole may be perfect and happy; existing, as it does, not for your sake, but the cause and reason of your existence, which, as in the symmetry of every artificial work, must of necessity concur with the general design of the artist, and be subservient to the whole of which it is a part. Your complaint therefore is ignorant and groundless; since according to the various energy of creation, and the common laws of nature, there is a constant provision of that which is best at the same time for you and for the whole. — For the governing intelligence clearly beholding all the actions of animated and self-moving creatures, and that mixture of good and evil which diversifies them, considered first of all by what disposition of things and by what situation of each individual in the general system,*



Yet by immense benignity inclin'd  
 To spread around him that primæval joy  
 Which fill'd himself, he rais'd his plassic arm,  
 And sounded thro' the hollow depth of space  
 The strong, creative mandate. Strait arose      315  
 These heav'nly orbs, the glad abodes of life

*vice might be depressed and subdued, and virtue made secure of victory and happiness with the greatest facility and in the highest degree possible: In this manner he order'd thro' the entire circle of being, the internal constitution of every mind, where should be its station in the universal fabric, and thro' what variety of circumstances it should proceed in the whole tenour of its existence. He goes on in his sublime manner to assert a future state of retribution, as well for those who, by the exercise of good dispositions being harmonized and assimilated into the divine virtue, are consequently removed to a place of unblemish'd sanctity and happiness; as of those who by the most flagitious arts have risen from contemptible beginnings to the greatest affluence and power, and whom you therefore look upon as unanswerable instances of negligence in the gods, because you are ignorant of the purposes to which they are subservient, and in what manner they contribute to that supreme intention of good to the whole. Plato de Leg. x. 16.*

This theory has been delivered of late, especially abroad, in a manner which subverts the freedom of human actions; whereas Plato appears very careful to preserve it, and has been in that respect imitated by the best of his followers.

Effusive

Effusive kindled by his breath divine  
 Thro' endless forms of being. Each inhal'd  
 From him each portion of the vital flame,  
 In measure such, that from the wide complex 320  
 Of coexistent orders, *one* might rise,  
*One* order, all-involving and intire.  
 He too beholding in the sacred light  
 Of his essential reason, all the shapes  
 Of swift contingence, all successive ties 325  
 Of action propagated thro' the sum  
 Of possible existence, he at once,  
 Down the long series of eventful time,  
 So fix'd the dates of being, so dispos'd,  
 To every living soul of every kind 330  
 The field of motion and the hour of rest,  
 That all conspir'd to his supreme design,  
 To universal good : with full accord  
 Answ'ring the mighty model he had chos'n,

---

~~—one might rise,~~  
*One order, &c.*] See the meditations of *Antoninus*, and the  
 characteristics, passim.

The best and fairest of unnumber'd worlds 335  
 That lay from everlasting in the store  
 Of his divine conceptions. Nor content,  
 By *one* exertion of creating pow'r  
 His goodness to reveal; thro' every age,  
 Thro' every moment up the tract of time 340  
 His parent-hand with ever-new increase  
 Of happiness and virtue has adorn'd  
 The vast harmonious frame: his parent-hand,  
 From the mute shell-fish gasping on the shore,  
 To men, to angels, to cœlestial minds 345

---

*The best and fairest, &c.] This opinion is so old, that Timæus Locrus calls the supreme being - ὁ ἀμύρπυος τῷ βελτίονος, the artificer of that which is best; and represents him as resolving in the beginning to produce the most excellent work, and as copying the world most exactly from his own intelligible and essential idea; so that it yet remains, as it was at first, perfect in beauty, and will never stand in need of any correction or improvement. There can be no room for a caution here, to understand these expressions not of any particular circumstances of human life separately consider'd, but of the sum or universal system of life and being. See also the vision at the end of the Theodicea of Leibnitz.*

For

For ever leads the generations on  
 To higher scenes of being; while supply'd  
 From day to day with his enliv'ning breath,  
 Inferior orders in succession rise  
 To fill the void below. As flame ascends, 350  
 As bodies to their proper center move,  
 As the pois'd ocean to th' attracting moon  
 Obedient swells, and every headlong stream  
 Devolves its winding waters to the main;  
 So all things which have life aspire to God, 355  
 The sun of being, boundless, unimpair'd,  
 Center of souls! Nor does the faithful voice  
 Of nature cease to prompt their eager steps  
 Aright; nor is the care of heav'n withheld  
 From granting to the task proportion'd aid; 360  
 That in their stations all may persevere  
 To climb th' ascent of being, and approach  
 For ever nearer to the life divine.

---

*As flame ascends, &c.]* This opinion, tho' not held by *Plato* nor any of the ancients, is yet a very natural consequence of his principles. But the disquisition is too complex and extensive to be enter'd upon here.

That

That rocky pile thou see'st, that verdant lawn  
 Fresh-water'd from the mountains. Let the scene  
 Paint in thy fancy the primæval seat 366  
 Of man, and where the will supreme ordain'd  
 His mansion, that pavilion fair-diffus'd  
 Along the shady brink ; in this recess  
 To wear th' appointed season of his youth, 370  
 Till riper hours should open to his toil  
 The high communion of superior minds,  
 Of consecrated heroes and of gods.  
 Nor did the fire omnipotent forget  
 His tender bloom to cherish ; nor withheld 375  
 Cœlestial footsteps from his green abode.  
 Oft from the radiant honours of his throne,  
 He sent whom most he lov'd, the sov'reign fair,  
 The effluence of his glory, whom he plac'd  
 Before his eyes for ever to behold ; 380  
 The goddess from whose inspiration flows  
 The toil of patriots, the delight of friends ;  
 Without whose work divine, in heav'n or earth,  
 Nought lovely, nought propitious comes to pass,  
 Nor

BOOK II. of IMAGINATION. 75

Nor hope, nor praise, nor honour. Her the fire 385  
Gave it in charge to rear the blooming mind,  
The folded pow'rs to open, to direct  
The growth luxuriant of his young desires,  
And from the laws of this majestic world  
To teach him what was good. As thus the nymph  
Her daily care attended, by her side 391  
With constant steps her gay companion stay'd,  
The fair Euphrosyné, the gentle queen  
Of smiles, and graceful gladness, and delights  
That cheer alike the hearts of mortal men 395  
And pow'rs immortal. See the shining pair!  
Behold, where from his dwelling now disclos'd,  
They quit their youthful charge and seek the skies.

I look'd, and on the flow'ry turf there stood  
Between two radiant forms a smiling youth 400  
Whose tender cheeks display'd the vernal flow'r  
Of beauty ; sweetest innocence illum'd  
His bashful eyes, and on his polish'd brow  
Sate young simplicity, With fond regard

Ho

## 76      The P L E A S U R E S

He view'd th' associates, as their steps they mov'd ;  
 The younger chief his ardent eyes detain'd,      406  
 With mild regret invoking her return.  
 Bright as the star of evening she appear'd  
 Amid the dusky scene.    Eternal youth  
 O'er all her form its glowing honours breath'd ;    410  
 And smiles eternal, from her candid eyes,  
 Flow'd like the dewy lustre of the morn  
 Effusive trembling on the placid waves.  
 The spring of heav'n had shed its blushing spoils  
 To bind her sable tresses : full diffus'd      415  
 Her yellow mantle floated in the breeze ;  
 And in her hand she wav'd a living branch  
 Rich with immortal fruits, of pow'r to calm  
 The wrathful heart, and from the bright'ning eyes  
 To chase the cloud of sadness.    More sublime    420  
 The heav'nly part'ner mov'd.    The prime of age  
 Compos'd her steps.    The presence of a god,  
 High on the circle of her brow inthron'd,  
 From each majestic motion darted awe,  
 Devoted awe ! till, cherish'd by her looks ,      425  
    Bene-

Book II. of IMAGINATION. 77

Benevolent and meek, confiding love  
To filial rapture soften'd all the soul.  
Free in her graceful hand she pois'd the sword  
Of chaste dominion. An heroic crown  
Display'd the old simplicity of pomp 430  
Around her honour'd head. A matron's robe,  
White as the sunshine streams thro' vernal clouds,  
Her stately form invested. Hand in hand  
Th' immortal pair forsook th' enamell'd green,  
Ascending slowly. Rays of limpid light 435  
Gleam'd round their path; cœlestial sounds were heard;  
And thro' the fragrant air æthereal dews  
Distill'd around them; till at once the clouds  
Disparting wide in midway sky, withdrew  
Their airy veil, and left a bright expanse 440  
Of empyréan flame, where spent and drown'd,  
Afflicted vision plung'd in vain to scan  
What object it involv'd. My feeble eyes  
Indur'd not. Bending down to earth I stood,  
With dumb attention. Soon a female voice, 445  
As watry murmurs sweet, or warbling shades,  
With sacred invocation thus began.

Father



Father of gods and mortals! whose right arm  
 With reins eternal guides the moving heav'ns,  
 Bend thy propitious ear. Behold well-pleas'd 450  
 I seek to finish thy divine decree.

With frequent steps I visit yonder seat  
 Of man, thy offspring; from the tender seeds  
 Of justice and of wisdom, to evolve  
 The latent honours of his generous frame; 455  
 Till thy conducting hand shall raise his lot  
 From earth's dim scene to these æthereal walks,  
 The temple of thy glory. But not me,  
 Not my directing voice he oft requires,  
 Or hears delighted: this enchanting maid, 460  
 Th' associate thou hast giv'n me, her alone  
 He loves; O father! absent, her he craves;  
 And but for her glad presence ever join'd,  
 Rejoices not in mine: that all my hopes  
 This thy benignant purpose to fulfil, 465  
 I deem uncertain; and my daily cares  
 Unfruitful all and vain, unless by thee  
 Still farther aided in the work divine.

She

## BOOK II. of IMAGINATION. 79

She ceas'd; a voice more awful thus reply'd.

O thou! in whom for ever I delight, 470

Fairer than all th' inhabitants of heav'n,

Best image of thy author! far from thee

Be disappointment, or distaste, or blame;

Who soon or late shalt every work fulfil,

And no resistance find. If man refuse 475

To hearken to thy dictates; or allur'd

By meaner joys, to any other pow'r

Transfer the honours due to thee alone;

That joy which he pursues he ne'er shall taste,

That pow'r in whom delighteth ne'er behold. 480

Go then once more, and happy be thy toil;

Go then! but let not this thy smiling friend

Partake thy footsteps. In her stead, behold!

With thee the son of Nemesis I fend;

The fiend abhorr'd! whose vengeance takes account

Of sacred order's violated laws. 486

See where he calls thee, burning to be gone,

Fierce to exhaust the tempest of his wrath

On yon devoted head. But thou, my child,

Controul his cruel frenzy, and protect 490

Thy

80      The P L E A S U R E S

Thy tender charge; that when despair shall grasp  
 His agonizing bosom, he may learn,  
 Then he may learn to love the gracious hand  
 Alone sufficient in that hour of ill,  
 To save his feeble spirit; then confess                      495  
 Thy genuine honours, O excelling fair!  
 When all the plagues that wait the deadly will  
 Of this avenging dæmon, all the storms  
 Of night infernal, serve but to display  
 The energy of thy superior charms                      500  
 With mildest awe triumphant o'er his rage,  
 And shining clearer in the horrid gloom.

Here ceas'd that awful voice, and soon I felt  
 The cloudy curtain of refreshing eve  
 Was clos'd once more, from that immortal fire 505  
 Shelt'ring my eye-lids. Looking up, I view'd  
 A vast gigantic spectre striding on  
 Thro' murm'ring thunders and a waste of clouds,  
 With dreadful action. Black as night his brow  
 Relentless frowns involv'd. His savage limbs 510  
 With sharp impatience violent he writh'd,

As

As thro' convulsive anguish ; and his hand  
 Arm'd with a scorpion-lash, full oft he rais'd  
 In madness to his bosom ; while his eyes  
 Rain'd bitter tears, and bellowing loud he shook 515  
 The void with horror. Silent by his side  
 The virgin came. No discomposure stirr'd  
 Her features. From the glooms which hung around,  
 No stain of darkness mingled with the beam  
 Of her divine effulgence. Now they stoop 520  
 Upon the river-bank ; and now to hail  
 His wonted guests, with eager steps advanc'd  
 The unsuspecting inmate of the shade.

As when a famish'd wolf, that all night long  
 Had rang'd the Alpine snows, by chance at morn 525  
 Sees from a cliff incumbent o'er the smoke  
 Of some lone village, a neglected kid  
 That strays along the wild for herb or spring ;  
 Down from the winding ridge he sweeps amain,  
 And thinks he tears him : so with tenfold rage, 530  
 The monster sprung remorseless on his prey.  
 Amaz'd the stripling stood : with panting breast

F

Feebly

Feebly he pour'd the lamentable wail  
 Of helpless consternation, struck at once,  
 And rooted to the ground. The queen beheld 535  
 His terror, and with looks of tend'rest care  
 Advanc'd to save him. Soon the tyrant felt  
 Her awful pow'r. His keen, tempestuous arm  
 Hung nerveless, nor descended where his rage  
 Had aim'd the deadly blow: then dumb retir'd 540  
 With fullen rancour. Lo! the sov'reign maid  
 Folds with a mother's arms the fainting boy,  
 Till life rekindles in his rosy cheek;  
 Then grasps his hand, and cheers him with her tongue.

O wake thee, rouse thy spirit! Shall the spite 545  
 Of yon tormentor thus apall thy heart,  
 While I, thy friend and guardian, am at hand  
 To rescue and to heal? O let thy soul  
 Remember, what the will of heav'n ordains  
 Is ever good for all; and if for all, 550  
 Then good for thee. Nor only by the warmth  
 And soothing sunshine of delightful things,  
 Do minds grow up and flourish. Oft misled

By

BOOK II. of IMAGINATION. 83

By that bland light, the young unpractis'd views  
Of reason wander thro' a fatal road, 555  
Far from their native aim: as if to lye  
Inglorious in the fragrant shade, and wait  
The soft access of ever-circling joys,  
Were all the end of being. Ask thyself,  
This pleasing error did it never lull 560  
Thy wishes? Has thy constant heart refus'd  
The silken fetters of delicious ease?  
Or when divine Euphrosyné appear'd  
Within this dwelling, did not thy desires  
Hang far below that measure of thy fate, 565  
Which I reveal'd before thee? and thy eyes,  
Impatient of my counsels, turn away  
To drink the soft effusion of her smiles?  
Know then, for this the everlasting fire  
Deprives thee of her presence, and instead, 570  
O wise and still benevolent! ordains  
This horrid visage hither to pursue  
My steps; that so thy nature may discern  
Its real good, and what alone can save  
Thy feeble spirit in this hour of ill 575

From folly and despair. O yet belov'd!  
 Let not this headlong terror quite o'erwhelm  
 Thy scatter'd pow'rs; nor fatal deem the rage  
 Of this tormentor, nor his proud assault,  
 While I am here to vindicate thy toil, 580  
 Above the generous question of thy arm.  
 Brave by thy fears, and in thy weakness strong,  
 This hour he triumphs; but confront his might,  
 And dare him to the combat, then with ease  
 Disarm'd and quell'd, his fierceness he resigns 585  
 To bondage and to scorn: while thus inur'd  
 By watchful danger, by unceasing toil,  
 Th' immortal mind, superior to his fate,  
 Amid the outrage of external things,  
 Firm as the solid base of this great world, 590  
 Rests on his own foundations. Blow, ye winds!  
 Ye waves! ye thunders! rowl your tempest on;  
 Shake, ye old pillars of the marble sky!  
 Till all its orbs and all its worlds of fire  
 Be loosen'd from their seats; yet still serene, 595  
 Th' unconquer'd mind looks down upon the wreck,  
 And ever stronger as the storms advance,

Firm

BOOK II. of IMAGINATION. 85

Firm thro' the closing ruin holds his way,  
Where nature calls him to the destin'd goal.

So spake the goddess; while thro' all her frame  
Cœlestial raptures flow'd, in every word, 601  
In every motion kindling warmth divine  
To seize who listen'd. Vehement and swift  
As light'ning flies the aromatic shade  
In Æthiopian fields, the stripling felt 605  
Her inspiration catch his fervid soul,  
And starting from his languor thus exclaim'd.

Then let the trial come! and witness thou,  
If terror be upon me; if I shrink  
To meet the storm, or falter in my strength 610  
When hardest it besets me. Do not think  
That I am fearful and infirm of soul,  
As late thy eyes beheld: for thou hast chang'd  
My nature; thy commanding voice has wak'd  
My languid pow'rs to bear me boldly on, 615  
Where'er the will divine my path ordains  
Thro' toil or peril: only do not thou



86      The P L E A S U R E S

Forsake me; O be thou for ever near,  
 That I may listen to thy sacred voice,  
 And guide by thy decrees my constant feet.      620  
 But say, for ever are my eyes bereft?  
 Say, shall the fair Euphrosyné not once  
 Appear again to charm me? Thou, in heav'n!  
 O thou eternal arbiter of things!  
 Be thy great bidding done: for who am I      625  
 To question thy appointment? Let the frowns  
 Of this avenger every morn o'ercast  
 The chearful dawn, and every evening damp  
 With double night my dwelling; I will learn  
 To hail them both, and unrepining bear      630  
 His hateful presence: but permit my tongue  
 One glad request, and if my deeds may find  
 Thy awful eye propitious, O restore  
 The rosy-featur'd maid; again to cheer  
 This lonely seat, and bless me with her smiles.      635

He spoke; when instant thro' the sable glooms  
 With which that furious presence had involv'd  
 The ambient air, a flood of radiance came

Swift

BOOK II. of IMAGINATION. 87

Swift as the light'ning flash; the melting clouds  
Flew diverse, and amid the blue serene 640  
Euphrosyné appear'd. With sprightly step  
The nymph alighted on th' irriguous lawn,  
And to her wond'ring audience thus began.

Lo! I am here to answer to your vows,  
And be the meeting fortunate! I come 645  
With joyful tidings; we shall part no more—  
Hark! how the gentle Echo from her cell  
Talks thro' the cliffs, and murm'ring o'er the stream  
Repeats the accents; we shall part no more.  
O my delightful friends! well-pleas'd on high 650  
The father has beheld you, while the might  
Of that stern foe with bitter trial prov'd  
Your equal doings; then for ever spake  
The high decree: that thou, cœlestial maid!  
Howe'er that grieved phantom on thy steps 655  
May sometimes dare intrude, yet never more  
Shalt thou descending to th' abode of man,  
Alone endure the rancour of his arm,  
Or leave thy lov'd Euphrosyné behind.

F 4

She

She ended ; and the whole romantic scene      660  
 Immediate vanish'd : rocks, and woods, and rills,  
 The mantling tent, and each mysterious form  
 Flew like the pictures of a morning dream,  
 When sun-shine fills the bed. A while I stood  
 Perplex'd and giddy ; till the radiant pow'r      665  
 Who bade the visionary landscape rise,  
 As up to him I turn'd, with gentlest looks  
 Preventing my inquiry, thus began.

There let thy soul acknowledge its complaint  
 How blind, how impious ! There behold the ways  
 Of heav'n's eternal destiny to man,      671  
 For ever just, benevolent and wise :  
 That VIRTUE's awful steps, howe'er pursued  
 By vexing fortune and intrusive PAIN,  
 Should never be divided from her chast,      675  
 Her fair attendant, PLEASURE. Need I urge  
 Thy tardy thought through all the various round  
 Of this existence, that thy soft'ning soul  
 At length may learn what energy the hand

Of

BOOK II. of IMAGINATION. 89

Of virtue mingles in the bitter tide 680  
Of passion swelling with distress and pain,  
To mitigate the sharp with gracious drops  
Of cordial pleasure? Ask the faithful youth,  
Why the cold urn of her whom long he lov'd  
So often fills his arms; so often draws 685  
His lonely footsteps at the silent hour,  
To pay the mournful tribute of his tears?  
O! he will tell thee, that the wealth of worlds  
Should ne'er seduce his bosom to forego  
That sacred hour, when stealing from the noise 690  
Of care and envy, sweet remembrance sooths  
With virtue's kindest looks his aching breast,  
And turns his tears to rapture —— Ask the croud  
Which flies impatient from the village-walk  
To climb the neighb'ring cliffs, when far below 695  
The cruel winds have hurl'd upon the coast  
Some helpless bark; while sacred pity melts  
The gen'ral eye, or terror's icy hand  
Smites their distorted limbs and horrent hair;  
While every mother closer to her breast 700  
Catches her child, and pointing where the waves  
Foam

Foam thro' the shatter'd vessel, shrieks aloud  
 As one poor wretch that spreads his piteous arms  
 For succour, swallow'd by the roaring furge,  
 As now another, dash'd against the rock, 705  
 Drops lifeless down : O deemest thou indeed  
 No kind endearment here by nature giv'n  
 To mutual terror and compassion's tears ?  
 No sweetly-melting softness which attracts,  
 O'er all that edge of pain, the social pow'rs 710  
 To this their proper action and their end ?  
 —Ask thy own heart; when at the midnight hour,  
 Slow thro' that studious gloom thy pausing eye  
 Led by the glimm'ring taper moves around  
 The sacred volumes of the dead, the songs 715  
 Of Græcian bards, and records writ by fame  
 For Græcian heroes, where the present pow'r  
 Of heav'n and earth surveys th' immortal page,  
 Ev'n as a father blessing, while he reads  
 The praises of his son. If then thy soul, 720  
 Spurning the yoke of these inglorious days,  
 Mix in their deeds and kindle with their flame;  
 Say, when the prospect blackens on thy view,  
 When

BOOK II. of IMAGINATION. 91

When rooted from the base, heroic states  
Mourn in the dust and tremble at the frown 725  
Of curst ambition; when the pious band  
Of youths that fought for freedom and their fires  
Lie side by side in gore; when ruffian-pride  
Usurps the throne of justice, turns the pomp  
Of public pow'r, the majesty of rule, 730  
The sword, the laurel, and the purple robe,  
To slavish empty pageants, to adorn  
A tyrant's walk, and glitter in the eyes  
Of such as bow the knee; when honour'd urns  
Of patriots and of chiefs, the awful bust 735  
And storied arch, to glut the coward-rage  
Of regal envy, strew the public way  
With hallow'd ruins; when the muse's haunt,  
The marble porch where wisdom wont to talk  
With Socrates or Tully, hears no more, 740  
Save the hoarse jargon of contentious monks,  
Or female superstition's midnight pray'r;  
When ruthless rapine from the hand of time  
Tears the destroying scythe, with surer blow  
To sweep the works of glory from their base; 745  
Till

Till defolation o'er the grafs-grown freet  
 Expands his raven-wings, and up the wall,  
 Where fenates once the pride of monarchs doom'd,  
 Hiffes the gliding fnake thro' hoary weeds  
 That clasp the mould'ring column; thus defac'd, 750  
 Thus widely mournful when the proſpect thrills  
 Thy beating boſom, when the patriot's tear  
 Starts from thine eye, and thy extended arm  
 In fancy hurls the thunderbolt of Jove  
 To fire the impious wreath on Philip's brow, 755  
 Or daſh Octavius from the trophied car;  
 Say, does thy ſecret ſoul repine to taſte  
 The big diſtreſs? Or would'ſt thou then exchange  
 Thoſe heart-ennobling ſorrows for the lot  
 Of him who fits amid the gaudy herd 760  
 Of mute barbarians bending to his nod,  
 And bears aloft his gold-inveſted front,  
 And ſays within himſelf, " I am a king,  
 " And wherefore ſhould the clam'rous voice of woe

---

*Philip.] The Macedonian.*

" Intrude

BOOK II. of IMAGINATION. 93

“ Intrude upon mine ear?—The baleful dregs 765  
Of these late ages, this inglorious draught  
Of servitude and folly, have not yet,  
Blest be th’ eternal ruler of the world!  
Defil’d to such a depth of fordid shame  
The native honours of the human soul, 770  
Nor so effac’d the image of its fire.

*End of the SECOND BOOK.*



THE





THE  
PLEASURES  
OF  
IMAGINATION.

BOOK the THIRD.

## ARGUMENT of the THIRD BOOK.

**P**LEASURE in observing the tempers and manners of men, even where vicious or absurd; v. 1, to 14. The origin of vice, from false representations of the fancy, producing false opinions concerning good and evil; v. 14, to 62. Inquiry into ridicule; v. 73. The general sources of ridicule in the minds and characters of men, enumerated; v. 14, to 240. Final cause of the sense of ridicule; v. 263. The resemblance of certain aspects of inanimate things to the sensations and properties of the mind; v. 282, to 311. The operations of the mind in the production of the works of imagination, described; v. 358, to 414. The secondary pleasure from imitation; to v. 436. The benevolent order of the world illustrated in the arbitrary connection of these pleasures with the objects which excite them; v. 458, to 514. The nature and conduct of taste; v. 515, to 567. Concluding with an account of the natural and moral advantages resulting from a sensible and well-form'd imagination.

THE

THE  
PLEASURES  
OF  
IMAGINATION.

BOOK the THIRD.

WHAT wonder therefore, since th'indearing ties  
Of passion link the universal kind  
Of man so close, what wonder if to search  
This common nature thro' the various change  
Of sex, and age, and fortune, and the frame 5  
Of each peculiar, draw the busy mind  
With unresisted charms? The spacious west,  
And all the teeming regions of the south

G

Hold

98      The P L E A S U R E S

Hold not a quarry, to the curious flight  
 Of knowledge, half so tempting or so fair,      10  
 As man to man. Nor only where the smiles  
 Of love invite ; nor only where th' applause  
 Of cordial honour turns th' attentive eye  
 On virtue's graceful deeds. For since the course  
 Of things external acts in different ways      15  
 On human apprehensions, as the hand  
 Of nature temper'd to a different frame  
 Peculiar minds ; so haply where the pow'rs  
 Of fancy neither lessen nor enlarge

The

---

—where the pow'rs

*Of fancy, &c.]* The influence of the imagination on the conduct of life, is one of the most important points in moral philosophy. It were easy by an induction of facts to prove that the imagination directs almost all the passions, and mixes with almost every circumstance of action or pleasure. Let any man, even of the coldest head and soberest industry, analyse the idea of certain degrees of decency, beauty and order, variously combined into one system, the idol which he seeks to enjoy by labour, hazard, and self-denial. It is on this account of the last consequence to regulate these images by the standard of nature  
 and

### BOOK III. of IMAGINATION. 99

The images of things, but paint in all 20

Their genuine hues, the features which they wore

In nature; there opinion will be true,

And action right. For action treads the path

In which opinion says he follows good,

Or

---

and the general good; otherwise the imagination, by heightening some objects beyond their real excellence and beauty, or by representing others in a more odious or terrible shape than they deserve, may of course engage us in pursuits utterly inconsistent with the moral order of things.

If it be objected that this account of things supposes the passions to be merely accidental, whereas there appears in some a natural and hereditary disposition to certain passions prior to all circumstances of education or fortune, it may be answer'd, that tho' no man is born *ambitious* or a *miser*, yet he may inherit from his parents a peculiar temper or complexion of mind, which shall render his imagination more liable to be struck with some particular objects, consequently dispose him to form opinions of good and ill, and entertain passions of a particular turn. Some men, for instance, by the original frame of their minds, are more delighted with the vast and magnificent, others on the contrary with the elegant and gentle aspects of nature. And it is very remarkable, that the disposition of the moral powers is always similar to this of the imagination; that those who are most inclin'd to admire prodigious and sublime objects in the physical world, are also most inclin'd to applaud examples of

Or flies from evil ; and opinion gives      25  
 Report of good or evil, as the scene  
 Was drawn by fancy, lovely or deform'd :  
 Thus her report can never there be true  
 Where fancy cheats the intellectual eye,  
 With glaring colours and distorted lines.      30

---

fortitude and heroic virtue in the moral. While those who are charm'd rather with the *delicacy* and *sweetness* of colours, and forms, and sounds, never fail in like manner to yield the preference to the softer scenes of virtue and the sympathies of a domestic life. And this is sufficient to account for the objection.

Among the ancient philosophers, tho' we have several hints concerning this influence of the imagination upon morals among the remains of the *Socratic* school, yet the *Stoics* were the first who paid it a due attention. *Zeno*, their founder, thought it impossible to preserve any tolerable regularity in life, without frequently inspecting those pictures or appearances of things which the imagination offers to the mind. (*Diog. Laert. l. vii.*) The meditations of *M. Aurelius*, and the discourses of *Epictetus*, are full of the same sentiments; insomuch that the latter makes the *Χρῆσις τῆς δὲ φαντασίας*, or *right management of the fancy*, the only thing for which we are accountable to providence, and without which a man is no other than stupid or frantic. *Arrian. l. i. c. 12. & l. ii. c. 22.* See also the *Characteristics*, vol. i. from p. 313, to p. 321. where this *Stoical* doctrine is embellished with all the elegance and graces of *Plato*.

Is there a man, who at the sound of death  
 Sees ghastly shapes of terror conjur'd up,  
 And black before him ; nought but death-bed groans  
 And fearful pray'rs, and plunging from the brink  
 Of light and being, down the gloomy air, 35  
 An unknown depth ? Alas ! in such a mind,  
 If no bright forms of excellence attend  
 The image of his country ; nor the pomp  
 Of sacred senates, nor the sacred voice  
 Of justice on her throne, nor aught that wakes 40  
 The conscious bosom with a patriot's flame ;  
 Will not opinion tell him, that to die,  
 Or stand the hazard, is a greater ill  
 Than to *betray* his country ? And in act  
 Will he not chuse to be a wretch and live ? 45  
 Here vice begins then. From th' enchanting cup  
 Which fancy holds to all, th' unwary thirst  
 Of youth oft swallows a Circæan draught,  
 That sheds a baleful tincture o'er the eye  
 Of reason, till no longer he discerns, 50  
 And only guides to err. Then revel forth  
 A furious band that spurn him from the throne ;



And all is uproar. Thus ambition grasps  
 The empire of the soul : thus pale revenge  
 Unsheaths her murd'rous dagger ; and the hands 55  
 Of lust and rapine, with unholy arts,  
 Watch to o'erturn the barrier of the laws  
 That keeps them from their prey : thus all the plagues  
 The wicked bear, or o'er the trembling scene  
 The tragic muse discloses, under shapes 60  
 Of honour, safety, pleasure, ease or pomp,  
 Stole first into the mind. Yet not by all  
 Those lying forms which fancy in the brain  
 Engenders, are the kindling passions driv'n  
 To guilty deeds ; nor reason bound in chains, 65  
 That vice alone may lord it : oft adorn'd  
 With solemn pageants, folly mounts his throne,  
 And plays her idiot-anticks, like a queen.  
 A thousand garbs she wears ; a thousand ways  
 She wheels her giddy empire.—Lo ! thus far 70  
 With bold adventure, to the Mantuan lyre  
 I sing of nature's charms, and touch well-pleas'd  
 A stricter note : now haply must my song  
 Unbend her serious measure, and reveal

In

In lighter strains, how folly's awkward arts      75  
Excite impetuous laughter's gay rebuke;  
The sportive province of the comic muse,

See! in what crouds the uncouth forms advance,  
Each would outstrip the other, each prevent  
Our careful search, and offer to your gaze,      80  
Unask'd, his motley features. Wait awhile,  
My curious friends! and let us first arrange  
In proper orders your promiscuous throng.

Behold the foremost band; of slender thought,  
And easy faith; whom flatt'ring fancy sooths      85  
With

—how folly's awkward arts, &c.] Notwithstanding the general influence of *ridicule* on private and civil life, as well as on learning and the sciences, it has been almost constantly neglected or misrepresented, by divines especially. The manner of treating these subjects in the science of human nature, should be precisely the same as in natural philosophy; from particular facts to investigate the stated order in which they appear, and then apply the general law, thus discovered, to the explication of other appearances and the improvement of useful arts.

*Behold the foremost band, &c.]* The first and most general source of ridicule in the characters of men, is vanity, or self-

With lying spectres, in themselves to view  
 Illustrious forms of excellence and good,  
 That scorn the mansion. With exulting hearts  
 They spread their spurious treasures to the sun,  
 And bid the world admire! but chief the glance 90  
 Of wishful envy draws their joy-bright eyes,  
 And lifts with self-applause each lordly brow.  
 In number boundless as the blooms of spring,  
 Behold their glaring idols, empty shades  
 By fancy gilded o'er, and then set up 95  
 For adoration. Some in learning's garb,  
 With formal-band, and fable-cinctur'd gown,  
 And rags of mouldy volumes. Some elate  
 With martial splendor, steely pikes, and swords  
 Of costly frame, and gay Phœnician robes 100  
 Inwrought with flow'ry gold, assume the port  
 Of stately valour: list'ning by his side  
 There stands a female form; to her, with looks  
 Of earnest import, pregnant with amaze,

---

applause for some desirable quality or possession which evidently does not belong to those who assume it.

He

BOOK III. of IMAGINATION. 105

He talks of deadly deeds, of breaches, storms, 105  
And sulph'rous mines, and ambush: then at once  
Breaks off, and smiles to see her look so pale,  
And asks some wond'ring question of her fears.  
Others of graver mien; behold, adorn'd  
With holy ensigns, how sublime they move, 110  
And bending oft their sanctimonious eyes,  
Take homage of the simple-minded throng;  
Ambassadors of heav'n! Nor much unlike  
Is he whose visage, in the lazy mist  
That mantles every feature, hides a brood 115  
Of politic conceits; of whispers, nods,  
And hints deep-omen'd with unwieldy schemes,  
And dark portents of state. Ten thousand more,  
Prodigious habits and tumultuous tongues,  
Pour dauntless in and swell the boastful band. 120

Then comes the second order; all who seek  
The debt of praise, where watchful unbelief

Darts

---

*Then comes the second order. &c.]* Ridicule from the same vanity, where tho' the possession be real, yet no merit can arise from

Darts thro' the thin pretence her squinting eye  
 On some retir'd appearance which belies  
 The boasted virtue, or annuls th' applause      125  
 That justice else wou'd pay. Here side by side  
 I see two leaders of the solemn train  
 Approaching : one a female old and grey,  
 With eyes demure and wrinkle-furrow'd brow,  
 Pale as the cheeks of death ; yet still she stuns      130  
 The sick'ning audience with a nauseous tale ;  
 How many youths her mytle chains have worn,  
 How many virgins at her triumphs pin'd !  
 Yet how resolv'd she guards her cautious heart ;  
 Such is her terror at the risques of love,      135  
 And man's seducing tongue ! The other seems  
 A bearded sage, ungentle in his mien,  
 And sordid all his habit ; peevish want  
 Grins at his heels, while down the gazing throng  
 He stalks, resounding in magnific phrase      140

---

from it, because of some particular circumstances, which, tho'  
 obvious to the spectator, are yet overlook'd by the ridiculous  
 character.

The

The vanity of riches, the contempt  
Of pomp and pow'r. Be prudent in your zeal,  
Ye grave associates! let the silent grace  
Of her who blushes at the fond regard

Her charms inspire, more eloquent unfold 145

The praise of spotless honour: let the man  
Whose eye regards not his illustrious pomp  
And ample store, but as indulgent streams  
To cheer the barren soil and spread the fruits  
Of joy, let him by juster measures fix 153  
The price of riches and the end of pow'r.

Another tribe succeeds; deluded long  
By fanzy's dazzling optics, these behold  
The images of some peculiar things  
With brighter hues resplendent, and portray'd 155  
With features nobler far than e'er adorn'd  
Their genuine objects. Hence the fever'd heart

---

*Another tribe succeeds. &c.]* Ridicule from a notion of excellence in particular objects disproportion'd to their intrinsic value, and inconsistent with the order of nature.

Pants

Pants with delirious hope for tinsel charms;  
 Hence oft obtrusive on the eye of scorn,  
 Untimely zeal her witless pride betrays;      160  
 And serious manhood from the tow'ring aim  
 Of wisdom, stoops to emulate the boast  
 Of childish toil. Behold yon mystic form,  
 Bedeck'd with feathers, insects, weeds and shells!  
 Not with intenser view the Samian sage      165  
 Bent his fixt eye on heav'n's intenser fires,  
 When first the order of that radiant scene  
 Swell'd his exulting thought, than this surveys.  
 A muckworm's entrails or a spider's fang.  
 Next him a youth, with flow'rs and myrtles crown'd,  
 Attends that virgin form, and blushing kneels,      171  
 With fondest gesture and a suppliant's tongue,  
 To win her coy regard: adieu, for him,  
 The dull engagements of the bustling world!  
 Adieu the sick impertinence of praise!      175  
 And hope, and action! for with her alone,  
 By streams and shades, to steal the sighing hours,  
 Is all he asks, and all that fate can give!  
 Thee too, facetious Momion, wandring here,  
Thee,

# BOOK III. of IMAGINATION. 189

Thee, dreaded censor, oft have I beheld 180  
 Bewilder'd unawares: alas! too long  
 Flush'd with thy comic triumphs and the spoils  
 Of sly derision! till on every side  
 Hurling thy random bolts, offended truth  
 Assign'd thee here thy station with the slaves 185  
 Of folly. Thy once formidable name  
 Shall grace her humble records, and be heard  
 In scoffs and mock'ry bandied from the lips  
 Of all the vengeful brotherhood around,  
 So oft the patient victims of thy scorn. 190

But now, ye gay! to whom indulgent fate,  
 Of all the muse's empire hath assign'd  
 The fields of folly, hither each advance  
 Your sickles; here the teeming soil affords  
 Its richest growth. A fav'rite brood appears; 195  
 In whom the dæmon, with a mother's joy,

---

*But now, ye gay, &c.]* Ridicule from a notion of excellence, when the object is absolutely odious or contemptible. This is the highest degree of the ridiculous; as in the affectation of diseases or vices.

Views



Views all her charms reflected, all her cares  
 At full repay'd. Ye most illustrious band!  
 Who scorning reason's plain, pedantic rules,  
 And order's vulgar bondage, never meant      200  
 For souls sublime as yours, with generous zeal  
 Pay vice the rev'rence virtue long usurp'd,  
 And yield deformity the fond applause  
 Which beauty wont to claim; forgive my song,  
 That for the blushing diffidence of youth,      205  
 It shuns th' unequal province of your praise.

Thus far triumphant in the pleasing guile  
 Of bland imagination, folly's train  
 Have dar'd our search: but now a dastard-kind  
 Advance reluctant, and with fault'ring feet      210  
 Shrink from the gazer's eye: infeeble hearts,  
 Whom fancy chills with visionary fears,  
 Or bends to servile tameness with conceits  
 Of shame, of evil, or of base defect,

---

*Thus far triumphant, &c.]* Ridicule from false shame or  
 groundless fear.

Fantastic

BOOK III. of IMAGINATION. 111

Fantastic and delusive. Here the slave 215  
 Who droops abash'd when fullen pomp surveys  
 His humbler habit : here the trembling wretch  
 Unnerv'd and struck with terror's icy bolts,  
 Spent in weak wailings, drown'd in shameful tears,  
 At every dream of danger : here subdued 220  
 By frontless laughter and the hardy scorn  
 Of old, unfeeling vice, the abject soul,  
 Who blushing half resigns the candid praise  
 Of temperance and honour ; half disowns  
 A freeman's hatred of tyrannic pride ; 225  
 And hears with sickly smiles the venal mouth  
 With foulest licence mock the patriot's name.

Last of the motley bands on whom the pow'r  
 Of gay derision bends her hostile aim,  
 Is that where shameful ignorance presides. 230  
 Beneath her fordid banners, lo ! they march,  
 Like blind and lame. Whate'er their doubtful hands

---

*Last of the, &c.]* Ridicule from the ignorance of such things  
 as our circumstances require us to know.

Attempt,

Attempt, confusion strait appears behind,  
 And troubles all the work. Thro' many a maze,  
 Perplex'd they struggle, changing every path, 235  
 O'erturning every purpose; then at last  
 Sit down dismay'd, and leave th' entangled scene  
 For scorn to sport with: Such then is th' abode  
 Of folly in the mind; and such the shapes  
 In which she governs her obsequious train. 240

Thro' ev'ry scene of ridicule in things  
 To lead the tenour of my devious lay;  
 Thro' every swift occasion, which the hand  
 Of laughter points at, when the mirthful sting  
 Distends her fallying nerves and choaks her tongue;  
 What were it but to count each crystal drop 246  
 Which morning's dewy fingers on the blooms  
 Of May distil? Suffice it to have said,

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—*Suffice it to have said, &c.*] By comparing these general sources of ridicule with each other, and examining the ridiculous in other objects, we may obtain a general definition of it equally applicable to every species. The most important circumstance of this definition is laid down in the lines referr'd to; but others more minute we shall subjoin here. *Aristotle's* account of the

Where'er the pow'r of ridicule displays  
Her quaint-ey'd visage, some incongruous form, 250  
Some stubborn dissonance of things combin'd,  
Strikes on the quick observer : whether pomp,

the matter seems both imperfect and false ; τὸ γὰρ γελοῖον, says he, ὅτιν ἀμάρτημα τι καὶ αἰσχρ., ἀνώδυνον καὶ ἐ φθαρτικόν : *the ridiculous is some certain fault or turpitude without pain, and not destructive to its subject.* (Poet. c. 5.) For allowing it to be true, as it is not, that the ridiculous is never accompany'd with pain, yet we might produce many instances of such a fault or turpitude which cannot with any tolerable propriety be called ridiculous. So that the definition does not distinguish the thing defined. Nay farther, even when we perceive the turpitude tending to the destruction of its subject, we may still be sensible of a ridiculous appearance, till the ruin become imminent and the keener sensations of pity or terror banish the ludicrous apprehension from our minds. For the sensation of ridicule is not a bare perception of the agreement or disagreement of ideas ; but a passion or emotion of the mind consequential to that perception. So that the mind may perceive the agreement or disagreement, and yet not feel the ridiculous, because it is engrossed by a more violent emotion. Thus it happens that some men think those objects ridiculous, to which others cannot endure to apply the name ; because in them they excite a much intenser and more important feeling. And this difference, among other causes, has brought a good deal of confusion into this question.

*That which makes objects ridiculous, is some ground of admiration or esteem connected with other more general circumstances, compa-*

H

*ratively*

Or praise, or beauty mix their partial claim  
 Where sordid fashions, where ignoble deeds,  
 Where foul deformity are wont to dwell, 255  
 Or whether these with violation loath'd,

*ratively worthless or deformed; or it is some circumstance of turpitude or deformity connected with what is in general excellent or beautiful: the inconsistent properties existing either in the objects themselves, or in the apprehension of the person to whom they relate; belonging always to the same order or class of being; implying sentiment or design; and exciting no acute or vehement emotion of the heart.*

To prove the several parts of this definition: *The appearance of excellence or beauty connected with a general condition comparatively sordid or deformed, is ridiculous: for instance, pompous pretensions of wisdom join'd with ignorance or folly in the Socrates of Aristophanes; and the ostentation of military glory with cowardice and stupidity in the Thrafo of Terence.*

*The appearance of deformity or turpitude in conjunction with what is in general excellent or venerable, is also ridiculous: for instance, the personal weaknesses of a magistrate appearing in the solemn and public functions of his station.*

*The incongruous properties may either exist in the objects themselves, or in apprehension of the person to whom they relate: in the last-mentioned instance they both exist in the objects; in the instances from Aristophanes and Terence, one of them is objective and real, the other only founded in the apprehension of the ridiculous character.*

*The inconsistent properties must belong to the same order or class of being. A coxcomb in fine cloaths bedaubed by accident in foul weather,*

Invade resplendent pomp's imperious mien,  
The charms of beauty, or the boast of praise.

Ask we for what fair end, th' almighty fire  
In mortal bosoms wakes this gay contempt, 260

weather, is a ridiculous object; because his general apprehension of excellence and esteem is referr'd to the splendour and expence of his dress. A man of sense and merit in the same circumstances, is not counted ridiculous; because the general ground of excellence and esteem in him, is, both in fact and in his own apprehension, of a very different species.

*Every ridiculous object implies sentiment or design.* A column placed by an architect without a capital or base, is laughed at: the same column in a ruin causes a very different sensation.

And lastly, *the occurrence must excite no acute or vehement emotion of the heart*, such as terror, pity, or indignation; for in that case, as was observ'd above, the mind is not at leisure to contemplate the ridiculous.

Whether any appearance not ridiculous be involved in this description, and whether it comprehend every species and form of the ridiculous, must be determined by repeated applications of it to particular instances.

*Ask we for what fair end, &c.]* Since it is beyond all contradiction evident that we have a *natural* sense or feeling of the ridiculous, and since so good a reason may be assign'd to justify the supreme being for bestowing it; one cannot without astonishment reflect on the conduct of those men who imagine it is for the service of true religion to vilify and blacken it without distinction, and endeavour to persuade us that it is never applied but in a bad cause. Ridicule is not concerned with mere specu-

These grateful stings of laughter, from disgust  
 Educating pleasure? Wherefore, but to aid  
 The tardy steps of reason, and at once  
 By this prompt impulse urge us to depress

---

lative truth or falsehood. It is not in abstract propositions or theorems, but in actions and passions, good and evil, beauty and deformity, that we find materials for it; and all these terms are *relative*, implying approbation or blame. To ask then whether *ridicule be a test of truth*, is, in other words, to ask whether that which is ridiculous can be *morally true*, can be just and becoming; or whether that which is just and becoming, can be ridiculous. A question that does not deserve a serious answer. For it is most evident, that as in a metaphysical proposition offer'd to the understanding for its assent, the faculty of reason examines the terms of the proposition, and finding one idea which was suppos'd equal to another, to be in fact unequal, of consequence rejects the proposition as a falsehood; so in objects offer'd to the mind for its esteem or applause, the faculty of ridicule finding an incongruity in the claim, urges the mind to reject it with laughter and contempt. When therefore we observe such a claim obtruded upon mankind, and the inconsistent circumstances carefully concealed from the eye of the public, it is our business, if the matter be of importance to society, to drag out those latent circumstances, and by setting them full in view, to convince the world how ridiculous the claim is; and thus a double advantage is gained; for we both detect the *moral falsehood* sooner than in the way of speculative inquiry, and impress the minds of men with a stronger sense of the vanity and error of its authors. And this and no more is meant by the application of ridicule.

But

The giddy aims of folly? Tho' the light 265  
Of truth slow-dawning on the' inquiring mind,  
At length unfolds, thro' many a subtile tie,  
How these uncouth disorders end at last

---

But it is said, the practice is dangerous, and may be inconsistent with the regard we owe to objects of real dignity and excellence. I answer, the practice fairly manag'd can never be dangerous; men may be dishonest in obtruding circumstances foreign to the subject, and we may be inadvertent in allowing those circumstances to impose upon us; but the sense of ridicule always judges right. The *Socrates of Aristophanes* is as truly ridiculous a character as ever was drawn.—True; but it is not the character of *Socrates*, the divine moralist and father of ancient wisdom. What then? did the ridicule of the poet hinder the philosopher from detecting and disclaiming those foreign circumstances which he had falsely introduced into his character, and thus rendering the satirist doubly ridiculous in his turn? No; but it nevertheless had an ill influence on the minds of the people. And so has the reasoning of *Spinoza* made many atheists; he has founded it indeed on suppositions utterly false, but allow him these, and his conclusions are unavoidably true. And if we must reject the use of ridicule, because by the imposition of false circumstances, things may be made to seem ridiculous, which are not so in themselves; why we ought not in the same manner to reject the use of reason, because by proceeding on false principles, conclusions will appear true which are impossible in nature, let the vehement and obstinate declaimers against ridicule determine.



In public evil! yet benignant heav'n,  
 Conscious how dim the dawn of truth appears 270  
 To thousands; conscious what a scanty patise  
 From labours and from care, the wider lot  
 Of humble life affords for studious thought  
 To scan the maze of nature; therefore stamp'd  
 The glaring scenes with characters of scorn 275  
 As broad, as obvious to the passing clown,  
 As to the letter'd sage's curious eye.

Such are the various aspects of the mind—  
 Some heav'nly genius, whose unclouded thoughts  
 Attain that secret harmony which blends 280  
 Th' æthereal spirit with its mold of clay;  
 O! teach me to reveal the grateful charm  
 That searchless nature o'er the sense of man  
 Diffuses, to behold, in lifeless things,  
 The inexpressive semblance of himself, 285  
 Of thought and passion. Mark the sabbie woods

---

*The inexpressive semblance, &c.] This similitude is the foundation of almost all the ornaments of poetic diction.*

That

That shade sublime yon mountain's nodding brow;  
 With what religious awe the solemn scene  
 Commands your steps! as if the reverend form  
 Of Minos or of Numa should forsake 290  
 Th' Elysian seats, and down th' imbow'ring glade  
 Move to your pausing eye! Behold th' expanse  
 Of yon gay landscape, where the silver clouds  
 Flit o'er the heav'ns before the sprightly breeze:  
 Now their grey cincture skirts the doubtful sun; 295  
 Now streams of splendor, thro' their opening veil  
 Effulgent, sweep from off the gilded lawn  
 Th' aerial shadows; on the curling brook,  
 And on the shady margin's quiv'ring leaves  
 With quickest lustre glancing: while you view 300  
 The prospect, say, within your chearful breast  
 Plays not the lively sense of winning mirth  
 With clouds and sunshine chequer'd, while the round  
 Of social converse, to th' inspiring tongue  
 Of some gay nymph amid her subject train, 305  
 Moves all obsequious? Whence is this effect,  
 This kindred pow'r of such discordant things?  
 Or flows their semblance from that mystic tone

To which the new-born mind's harmonious pow'rs  
 At first were strung? Or rather from the links 310  
 Which artful custom twines around her frame?

For when the diff'rent images of things  
 By chance combin'd, have struck th' attentive soul  
 With deeper impulse, or connected long,  
 Have drawn her frequent eye; howe'er distinct 315  
 Th' external scenes, yet oft th' ideas gain  
 From that conjunction an eternal tie,  
 And sympathy unbroken. Let the mind  
 Recall one partner of the various league,  
 Immediate, lo! the firm confed'rates rise, 320  
 And each his former station strait resumes:  
 One movement governs the consenting throng,  
 And all at once with rosy pleasure shine,  
 Or all are sadden'd with the glooms of care.  
 'Twas thus, if ancient fame the truth unfold, 325  
 Two faithful needles, from th' informing touch

---

*Two faithful needles, &c.] See the elegant poem recited by  
 Cardinal Bembo in the character of Lucretius; Strada Proluf. vi.  
 A. ad. 2. c. 5.*

Of

Of the same parent-stone, together drew  
 Its mystic virtue, and at first conspir'd  
 With fatal impulse quiv'ring to the pole :  
 Then, tho' disjoin'd by kingdoms, tho' the main 330  
 Rowl'd its broad surge betwixt, and diff'rent stars  
 Beheld their wakeful motions, yet preserv'd  
 The former friendship, and remember'd still  
 Th' alliance of their birth : whate'er the line  
 Which once possess'd, nor pause, nor quiet knew 335  
 The sure associate, ere with trembling speed  
 He found its path and fix'd unerring there.  
 Such is the secret union, when we feel  
 A song, a flow'r, a name at once restore  
 Those long-connected scenes where first they mov'd  
 Th' attention ; backward thro' her mazy walks 341  
 Guiding her wanton fancy to her scope,  
 To temples, courts or fields ; with all the bands  
 Of painted forms, of passions and designs  
 Attendant : whence, if pleasing in itself, 345  
 The prospect from that sweet accession gains  
 Redoubled influence o'er the list'ning mind.

By

By these mysterious ties the busy pow'r  
 Of mem'ry her ideal train preserves  
 Intire; or when they would elude her watch, 350  
 Reclaims her fleeting footsteps from the waste  
 Of dark oblivion; thus collecting all  
 The various forms of being to present,  
 Before the curious aim of mimic art, 354  
 Their largest choice: like spring's unfolded blooms  
 Exhaling sweetness, that the skillful bee  
 May taste at will, from their selected spoils  
 To work her dulcet food. For not th' expanse  
 Of living lakes in summer's noontide calm, 359  
 Reflects the bord'ring shade and sun-bright heav'ns  
 With fairer semblance; not the sculptur'd gold  
 More faithful keeps the graver's lively trace,  
 Than he whose birth the sister-pow'rs of art  
 Propitious view'd, and from his genial star  
 Shed influence to the seeds of fancy kind; 365  
 Than his attemper'd bosom must preserve  
The

---

*By these mysterious ties, &c.]* The act of remembering seems almost wholly to depend on the association of ideas.

The seal of nature. There alone unchang'd,  
 Her form remains. The balmy walks of May  
 There breathe perennial sweets : the trembling chord  
 Refounds for ever in th' abstracted ear, 370  
 Melodious : and the virgin's radiant eye,  
 Superior to disease, to grief, and time,  
 Shines with unbating lustre. Thus at length  
 Indow'd with all that nature can bestow,  
 The child of fancy oft in silence bends 375  
 O'er these mixt treasures of his pregnant breast,  
 With conscious pride. From them he oft resolves  
 To frame he knows not what excelling things ;  
 And win he knows not what sublime reward  
 Of praise and wonder. By degrees the mind 380  
 Feels her young nerves dilate : the plastic pow'rs  
 Labour for action : blind emotions heave  
 His bosom ; and with loveliest frenzy caught,  
 From earth to heav'n he rolls his daring eye,  
 From heav'n to earth. Anon ten thousand shapes,  
 Like spectres trooping to the wizard's call, 386  
 Flit swift before him. From the womb of earth,  
 From ocean's bed they come : th' eternal heav'ns  
 Disclose

Disclose their splendors, and the dark abyfs  
Pours out her birth unknown. With fixed gaze 390  
He marks the rising phantoms. Now compares  
Their diff'rent forms; now blends them, now divides;  
Inlarges and extenuates by turns;  
Opposes, ranges in fantastic bands,  
And infinitely varies. Hither now, 395  
Now thither fluctuates his inconstant aim,  
With endless choice perplex'd. At length his plan  
Begins to open. Lucid order dawns;  
And as from Chaos old the jarring seeds  
Of nature at the voice divine repair'd 400  
Each to its place, till rosy earth unveil'd  
Her fragrant bosom, and the joyful fun  
Sprung up the blue serene; by swift degrees  
Thus disentangled, his entire design  
Emerges. Colours mingle, features join, 405  
And lines converge: the fainter parts retire;  
The fairer eminent in light advance;  
And every image on its neighbour smiles.  
A while he stands, and with a father's joy  
Contemplates. Then with Promethéan art, 410  
Into

Into its proper vehicle he breathes  
 The fair conception ; which imbody'd thus,  
 And permanent, becomes to eyes or ears  
 An object ascertain'd : while thus inform'd,  
 The various organs of his mimic skill, 415  
 The consonance of sounds, the featur'd rock,  
 The shadowy picture and impassion'd verse,  
 Beyond their proper pow'rs attract the soul  
 By that expressive semblance, while in sight  
 Of nature's great original we scan 420  
 The lively child of art ; while line by line,  
 And feature after feature we refer  
 To that sublime exemplar whence it stole  
 Those animating charms. Thus beauty's palm  
 Betwixt 'em wav'ring hangs : applauding love 425  
 Doubts where to chuse ; and mortal man aspires  
 To tempt creative praise. As when a cloud  
 Of gath'ring hail with limpid crusts of ice

---

*Into its proper vehicle, &c.] This relates to the different sorts of corporeal mediums, by which the ideas of the artists are render'd palpable to the senses ; as by sounds, in music ; by lines and shadows, in painting ; by diction, in poetry, &c.*

Inclos'd



Inclos'd and obvious to the beaming sun,  
 Collects his large effulgence; strait the heav'ns 430  
 With equal flames present on either hand  
 The radiant visage : Persia stands at gaze,  
 Appall'd ; and on the brink of Ganges doubts  
 The snowy-vested fœr, in Mithra's name,  
 To which the fragrance of the south shall burn, 435  
 To which his warbled orisons ascend.

Such various bliss the well-tun'd heart enjoys,  
 Favour'd of heav'n ! While plung'd in fordid cares,  
 Th' unfeeling vulgar mocks the boon divine :  
 And harsh austerity, from whose rebuke 440  
 Young love and smiling wonder shrink away,  
 Abash'd and chill of heart, with sager frowns  
 Condemns the fair enchantment. On my strain,  
 Perhaps ev'n now, some cold, fastidious judge  
 Casts a disdainful eye ; and calls my toil, 445  
 And calls the love and beauty which I sing,  
 The dream of folly. Thou grave censor ! say,  
 Is beauty then a dream, because the glooms  
 Of dulness hang too heavy on thy sense

To

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To let her shine upon thee? So the man 450  
Whose eye ne'er open'd on the light of heav'n,  
Might smile with scorn while raptur'd vision tells  
Of the gay-colour'd radiance flushing bright  
O'er all creation: From the wise be far  
Such gross, unhallow'd pride; nor needs my song  
Descend so low; but rather now unfold, 456  
If human thought could reach, or words unfold,  
By what mysterious fabric of the mind,  
The deep-felt joys and harmony of sound  
Result from airy motion; and from shape 460  
The lovely phantoms of sublime and fair.  
By what fine ties hath God connected things  
When present in the mind; which in themselves  
Have no connection? Sure the rising sun,  
O'er the cærulean convex of the sea, 465  
With equal brightness and with equal warmth  
Might rowl his fiery orb; nor yet the soul  
Thus feel her frame expanded, and her pow'rs  
Exulting in the splendor she beholds;  
Like a young conqu'ror moving thro' the pomp 470  
Of some triumphal day. When join'd at eve,  
Soft-

Soft-murm'ring streams and gales of gentlest breath  
 Melodious Philomela's wakeful strain

Attempter, could not man's discerning ear  
 Thro' all its tones the symphony pursue;      475  
 Nor yet this breath divine of nameless joy  
 Steal thro' his veins and fan th' awaken'd heart,  
 Mild as the breeze, yet rapt'rous as the song?

But were not nature still indow'd at large  
 With all which life requires, tho' unadorn'd      480  
 With such enchantment? Wherefore then her form  
 So exquisitely fair? her breath perfum'd  
 With such æthereal sweetness? whence her voice  
 Inform'd at will to raise or to depress  
 Th' impassion'd soul? and whence the robes of light  
 Which thus invest her with more lovely pomp      486  
 Than fancy can describe? Whence but from thee,  
 O source divine of ever-flowing love,  
 And thy unmeasur'd goodness? Not content  
 With every food of life to nourish man,      490  
 By kind illusions of the wond'ring sense  
 Thou mak'st all nature beauty to his eye;

Or

Or music to his ear : well-pleas'd he scans  
 The goodly prospect; and with inward smiles  
 Treads the gay verdure of the painted plain ; 495  
 Beholds the azure canopy of heav'n,  
 And living lamps that over-arch his head  
 With more than regal splendor ; bends his ears  
 To the full choir of water, air, and earth ;  
 Nor heeds the pleasing error of his thought, 500  
 Nor doubts the painted green or azure arch,  
 Nor questions more the music's mingling sounds  
 Than space, or motion, or eternal time :  
 So sweet he feels their influence to attract  
 The fixed soul ; to brighten the dull glooms 505  
 Of care, and make the destin'd road of life  
 Delightful to his feet. So fables tell,  
 Th' advent'rous heroe, bound on hard exploits,  
 Beholds with glad surprise, by secret spells  
 Of some kind sage, the patron of his toils, 510  
 A visionary paradise disclos'd  
 Amid the dubious wild : with streams, and shades,  
 And airy songs, th' enchanted landscape smiles,  
 Cheers his long labours and renews his frame.

I

What



What then is taste, but these internal pow'rs 515  
 Active, and strong, and feelingly alive  
 To each fine impulse? a discerning sense  
 Of decent and sublime, with quick disgust  
 From things deform'd, or disarrang'd, or gross  
 In species? This, nor gems, nor stores of gold,  
 Nor purple state, nor culture can bestow; 521  
 But God alone, when first his active hand  
 Imprints the secret byas of the soul.  
 He, mighty parent! wise and just in all,  
 Free as the vital breeze or light of heav'n, 525  
 Reveals the charms of nature. Ask the swain  
 Who journeys homeward from a summer day's  
 Long labour, why, forgetful of his toils  
 And due repose, he loiters to behold  
 The sunshine gleaming as thro' amber clouds, 530  
 O'er all the western sky; full soon, I ween,  
 His rude expression and untutor'd airs,  
 Beyond the pow'r of language, will unfold  
 The form of beauty smiling at his heart,  
 How lovely! how commanding! But tho' heav'n 535  
 In

In every breast hath sown these early seeds  
 Of love and admiration, yet in vain,  
 Without fair culture's kind parental aid,  
 Without enlivening suns, and genial show'rs,  
 And shelter from the blast, in vain we hope 540  
 The tender plant should rear its blooming head,  
 Or yield the harvest promis'd in its spring.  
 Nor yet will every soil with equal stores  
 Repay the tiller's labour; or attend  
 His will, obsequious, whether to produce 545  
 The olive or the laurel. Diff'rent minds  
 Incline to diff'rent objects: one pursues  
 The vast alone, the wonderful, the wild;  
 Another sighs for harmony, and grace,  
 And gentlest beauty. Hence when lightning fires 550  
 The arch of heav'n, and thunders rock the ground;  
 When furious whirlwinds rend the howling air,  
 And ocean, groaning from his lowest bed,  
 Heaves his tempestuous billows to the sky;

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— *One pursues*

*The vast alone, &c.*] See the note to ver. 18 of this book.

Amid the mighty uproar, while below      555  
 The nations tremble, Shakespear looks abroad  
 From some high cliff, superior, and enjoys  
 The elemental war. But Waller longs,  
 All on the margin of some flow'ry stream  
 To spread his careless limbs amid the cool      560  
 Of plantane shades, and to the list'ning deer,  
 The tale of flighted vows and love's disdain  
 Resounds soft-warbling all the live-long day :  
 Consenting Zephyr sighs ; the weeping rill  
 Joins in his plaint, melodious ; mute the groves ; 565  
 And hill and dale with all their echoes mourn.  
 Such and so various are the tastes of men.

[ *Waller longs, &c.* ]

*O ! how I long my careless limbs to lay  
 Under the plantane shade ; and all the day  
 With am'rous airs my fancy entertain, &c.*

WALLER, *Battle of the Summer-Islands*, Canto I.

And again,

*While in the park I sing, the list'ning deer  
 Attend my passion and forget to fear, &c.*

*At Pens-hurst.*

Oh !

Oh! blest of heav'n, whom not the languid songs  
 Of luxury, the Siren! not the bribes  
 Of sordid wealth, nor all the gaudy spoils 570  
 Of pageant honour can seduce to leave  
 Those ever-blooming sweets, which from the store  
 Of nature fair imagination culls  
 To charm th' enliven'd soul! What tho' not all  
 Of mortal offspring can attain the heights 575  
 Of envied life; tho' only few possess  
 Patrician treasures or imperial state;  
 Yet nature's care, to all her children just,  
 With richer treasures and an ampler state  
 Indows at large whatever happy man 580  
 Will deign to use them. His the city's pomp,  
 The rural honours his. Whate'er adorns  
 The princely dome, the column and the arch,  
 The breathing marbles and the sculptur'd gold,  
 Beyond the proud possessor's narrow claim, 585  
 His tuneful breast enjoys. For him, the spring  
 Distills her dews, and from the filken gem  
 Its lucid leaves unfolds: for him, the hand

Of



Of autumn tinges every fertile branch  
 With blooming gold and blushes like the morn. 590  
 Each passing hour sheds tribute from her wings;  
 And still new beauties meet his lonely walk,  
 And loves unselt attract him. Not a breeze  
 Flies o'er the meadow, not a cloud imbibes  
 The setting sun's effulgence, not a strain 595  
 From all the tenants of the warbling shade

— *Not a breeze, &c.*] That this account may not appear rather poetically extravagant than just in philosophy, it may be proper to produce the sentiment of one of the greatest, wisest, and best of men on this head; one so little to be suspected of partiality in the case, that he reckons it among those favours for which he was especially thankful to the gods, that they had not suffered him to make any great proficiency in the arts of eloquence and poetry, lest by that means he should have been diverted from pursuits of more importance to his high station. Speaking of the beauty of universal nature, he observes, that *there is a pleasing and graceful aspect in every object we perceive, when once we consider its connection with that general order.* He instances in many things which at first sight would be thought rather deformities, and then adds, *that a man who enjoys a sensibility of temper with a just comprehension of the universal order — will discern many amiable things, not credible to every mind, but to those alone who have entered into an honourable familiarity with nature and her works.* M. Antonin. iii. 2.

Ascends

Ascends, but whence his bosom can partake  
 Fresh pleasure, unprov'd. Nor thence partakes  
 Fresh pleasure only : for th' attentive mind,  
 By this harmonious action on her pow'rs, 600  
 Becomes herself harmonious : went so oft  
 In outward things to meditate the charm  
 Of sacred order, soon she seeks at home  
 To find a kindred order, to exert  
 Within herself this elegance of love, 605  
 This fair-inspir'd delight : her temper'd pow'rs  
 Refine at length, and every passion wears  
 A chaster, milder, more attractive mien.  
 But if to ampler prospects, if to gaze  
 On nature's form where negligent of all 610  
 These lesser graces, she assumes the port  
 Of that eternal majesty that weigh'd  
 The world's foundations, if to these the mind  
 Exalts her daring eye ; then mightier far  
 Will be the change, and nobler. Would the forms  
 Of servile custom cramp her gen'rous pow'rs ? 616  
 Would fordid policies, the barb'rous growth  
 Of ignorance and rapine, bow her down

To

To tame pursuits, to indolence and fear?  
 Lo! she appeals to nature, to the winds... 620  
 And rowling waves; the sun's unwearied course,  
 The elements and seasons : all declare  
 For what th' eternal maker has ordain'd  
 The pow'rs of man : we feel within ourselves  
 His energy divine : he tells the heart, 625  
 He meant, he made us to behold and love  
 What he beholds and loves, the general orb  
 Of life and being; to be great like him,  
 Beneficent and active. Thus the men  
 Whom nature's works can charm, with God himself  
 Hold converse; grow familiar, day by day, 631  
 With his conceptions, act upon his plan;  
 And form to his, the relish of their souls.

F I N I S.





~~820 JUL 62~~

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